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Antiquarian and Architectural

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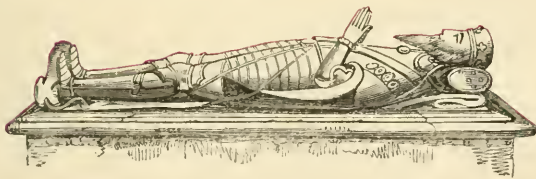
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THE  
Antiquarian and Architectural

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TO  
JOHN BRITTON, ESQ., F.S.A.,  
AS A SLIGHT  
ACKNOWLEDGMENT OF THE HIGH ESTIMATION  
ENTERTAINED  
FOR HIS TALENTS AND HIS LABOURS,  
THIS VOLUME  
IS DEDICATED, BY HIS VERY SINCERE FRIEND,  
THE EDITOR.

*London, 1845.*





## PREFACE.

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“The ANTIQUARIAN and ARCHITECTURAL YEAR BOOK” is intended to gather into one view all discoveries and proceedings for the year, both in Primeval and Mediæval Antiquities.

To afford notices of new Ecclesiastical Structures, and the restoration of buildings of the same character, where the erection or adaptation are of sufficient magnitude to warrant description.

To supply information on important works on Antiquities, Architecture, &c., published during the year.

It is evident that to the ANTIQUARIAN, the ARCHITECT, and the MAN OF RESEARCH, the YEAR BOOK is calculated to prove of value and assistance. Although approval and co-operation from many eminent Antiquarians and Architects have been received, the work has undergone strict personal care and attention, and is published under Editorial responsibility.

No time can be more propitious for the publication of such a volume than the present. Our national monuments, nay every relic of our country which has undergone the baptism of years, is regarded with an interest which, though perhaps newly, has nevertheless been powerfully awakened. Antiquity and the study of it is no longer exclusive, and antiquarians have ceased to be objects of contempt, or to speak mildly, of derision. Antiquity has become popular. It has found its way out of the libraries of the learned, and made for itself an abiding place in the book closet of the man of business—of the poor scholar—of the artist. It is among all and with all. Its professors find honour among us, and they who study any of its multiform divisions are now regarded with more than common attention, and their labours looked upon with interest. Every literary effort therefore which has for its object the illustration of the past for the better knowledge of the present or the future, is likely to be received into favour, and its efforts crowned with success.

The conductor of the Year Book feels unwilling in the first instance to do more than announce the object of the work, leaving the public at large to judge of its performance. He has been indebted to an infinity of sources for his information—sources already before the public, as well as original. In all possible cases, in order to accomplish undoubted authenticity, accounts of antiquarian discovery have been derived from the discoverers themselves, and printed documents have in numberless instances only been

admitted to its pages after careful revision by the hands of their original writers. Neither pains nor expense have been spared to render the present volume worthy of being considered an authority on all subjects upon which it treats, and already have arrangements been made for the future extension, improvement, and embellishment of its successors.

Where so many favours have been received it is difficult to acknowledge all, but the present opportunity is taken to return the warmest thanks to T. F. Dukes, Esq., F.S.A., Rev. J. B. Deane, F.S.A., Rev. J. L. Pettit, F.S.A., E. Richardson, Esq., J. H. Parker, Esq., Robt. Davies, Esq., F.S.A., Rev. A. B. Hutchins, Professor Henslow, T. Garrard, Esq., Henry Shaw, Esq., F.S.A., T. Willement, F.S.A. W. Hatcher, Esq., W. H. Hatcher, Esq., R. Garner, Esq., Rev. J. Ward, A. W. Pugin, Esq., Dr. Charlton, M.D., C. R. Smith, Esq., F.S.A., Rev. S. Isaacson, &c., for the valuable assistance they have afforded the undertaking.

THE EDITOR.

*London, 1845.*





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PRIMEVAL ANTIQUITIES.

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# Antiquarian and Architectural

## Dear Book.

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ANTIQUITIES OF BRITISH, ROMAN, AND SAXON ERAS.

THE year 1844 has been remarkable in bringing to light many interesting remains of these eras, in most of the counties of England—remains which have afforded the antiquary much additional insight into the arts, customs, superstitions, and domestic habits of the remote nations first peopling the British islands.

At the first general meeting of the Archæological Society, held at Canterbury, in September, a paper on Sepulchral Barrows was read by the Rev. John Bathurst Deane, of so comprehensive a character, that we cannot perform a better service to antiquaries, or more appropriately commence this volume, than by introducing it at length, illustrating as it does the interesting subject of the burial of the dead by the ancient nations to which reference is made, and connected as it is with the subject of the Primeval Antiquities of this country.

## ON SEPULCHRAL BARROWS.

*A Paper read by the Rev. J. B. Deane, at the Primeval Section of the first General Meeting of the British Archaeological Society, held at Canterbury, Sep. 9th, 1844.*

The British antiquary has often sighed over that passage of Cæsar's Commentaries, in which he says that "the Druids prohibited the use of written characters, and preferred the exercise of the memory to the perusal of books." To this policy we owe the loss of much that we should desire to know of the history, manners, customs, and opinions of the primitive people who occupied this country before the Christian era. Fortunately for us, no people who have left behind them so little of literature as the Britons, have left more memorials of their religion, in temples; and of their private life, in barrows. In these we have the history of the nation—the simple, but touching, annals of a people, whose piety was displayed, and ambition satisfied, in building dwellings for their gods, and tombs for their fathers; who consecrated to these two great objects of their affections their time, their labor, and their wealth; so that, while we look in vain for cities and palaces, or even houses, we can scarcely cross a down, undisturbed by the plough, which does not present us with the fragments of a sacred circle, surrounded by a group of sepulchral barrows.

This reverential feeling for the dead was universal among the most powerful nations of antiquity. "We have no houses," replied the Scythian chief, to the challenge of the invader Darius—"we have no cultivated fields of which we fear to lose the crops; there is no reason, therefore, why we should fight with you, as you desire, upon this spot. *But we have the tombs of our fathers!* Advance—discover, and disturb them—and you shall see whether we will fight or not."—*Herodot.* iv.

There is so great a diversity of customs, in respect of the honors paid to the dead, by various nations, and at the



same time so remarkable a coincidence between countries geographically remote at the present day, that I am persuaded that a very useful guide to a knowledge of the origin of a people would be found in the mode in which they buried, and the description of monuments which they raised over their dead. Habits of life often depend upon climate and situation, more than upon any traditionary record of the manners of ancestors. They are modified or changed by political circumstances, or even by the caprice of fashion, and the influx of foreigners. The dress, the amusements, the dwellings of a people often undergo great and unaccountable alterations; old fashions being readily relinquished for new; because these things have no real hold upon the hearts of men. But it is not so with their devotion to the dead; their funeral observances are identified with their religious feelings; and so long as the religion remains unchanged, the mode of sepulture will be the same. Often, indeed, the human survives the extinction of the religious worship; thus, centuries after the overthrow of Druidism, we still see the cromlech and the barrow, in our own churchyards, putting on the forms of the altar tomb, and the little raised grave of turf, surrounding our own churches, as they followed the windings of the avenues of Avebury, or stood round the circle of Stonehenge!

It would be a curious inquiry to trace the migrations of nations by their graves. The line of barrows is so distinctly marked from Tartary to the extreme boundary of the British isles, and the contents of those which have been opened, in the intermediate and immediately adjoining countries, have so great a general resemblance to each other, that we can scarcely entertain a doubt that the Celtic tribes of Western Europe are of kindred race to the Scandinavians, the Cymmerians, and the Scythians of the North; while the essentially different habits and feelings of the southern and eastern nations of Europe, which would claim for them a different remote origin and descent, are

still more strongly marked in the earliest ages, by their different modes of sepulture. The sepulchral barrow, although several examples of very large ones occur in Asia Minor, Greece, and Sicily, was not in ordinary use among the Greeks and Romans, of the historic age. They belonged to a people who had formerly occupied those countries; and are always remarked by the poets—Homer, for instance, and Virgil, and Lucan—as the works of “ancient times.” The only well authenticated barrow, erected by Romans, is that which Germanicus and his soldiers raised over the remains of the unfortunate legions of Varres exterminated by the Germans, under Arminius. But this, upon the retirement of the Roman army, was destroyed by the people of the country.

The German tribes, if we may credit—and who ever thought of doubting?—Tacitus, “were not ambitious of sumptuous funerals; they were only anxious to burn the bodies of their illustrious dead with certain kinds of wood. They threw no vestments or perfumes upon the funeral pile. All had their arms, and some their horses burnt with them. A slight covering of turf was their only sepulchre. Monuments they discarded as heavy upon the dead.”

“*Funerum nulla ambitio; id solum observant, ut corpora clavorum virorum cestis liquis cremantur. Struem rogi nec vestibis nec adoribus cumulant; sua cuique arma, quorundam igni equus adjicetur. Sepulchrum cespes eriget. Monumentorum arduum et operosum honorem, ut gravem defunctis, aspemunt.*”

This has been often quoted to prove that the Germans used great barrows; in my opinion it bears quite the opposite meaning. “*Sepulchrum cespes erigit*” is quoted by Borlase in support of the barrow, but the whole passage should be taken in context, and the inference deduced from this expression will be qualified and connected by the reason why the Germans did not raise great mounds over

their dead: "*Monumentorum honorem ut gravem defunctis aspemunt.*"

The Scythians, on the contrary, measured their affection and loyalty to their chiefs by the magnitude of the mound which they raised over their remains, and the value of the precious stones and gold which they deposited in the sepulchral chamber. These were the great barrow-architects of antiquity, and teachers of the art to their posterity in Western Europe. When their king died they embalmed his body, and carried it in procession through all the provinces of the kingdom, until they arrived at the country of the Gerrhians, where the Borysthenes first becomes navigable. "Here," says Herodotus, "they lay him in a sepulchre upon a bed encompassed on all sides with spears fixed in the ground. These they cover with timber, and spread a canopy over the whole monument. In the spaces which remain vacant, within, probably, the original circle, drawn to mark the extent of the tumulus, they place one of the king's wives strangled, a cook, a cup-bearer, a groom, a waiter, a messenger, certain horses, and the first fruits of all things. To these they add cups of gold, for silver and brass are not used among them; this done, they throw up the earth with great care, and endeavour to raise a mound as high as they can." The southern parts of Siberia are still full of enormous earthen mounds which are usually of a conical form, flat at the top and of all dimensions, from two hundred and seventy feet to three thousand five hundred in circumference, and from thirty-five to two hundred and ten feet in height. Many of these have been opened by the Russian government, but for ages they had been a great source of traffic to the uncivilized marauders who traversed that country before its occupation by Russia; and their sale of these articles on the frontier was one of the reasons for the Russian invasion of the country which they imagined must be full of gold mines. The enumeration of the articles discovered in these barrows is almost incredible. We are told of the bones and ashes

of the Khan lying in the centre, and bones and ashes of other persons lying at the edges of the largest tumuli, (thus remarkably confirming the account given by Herodotus,) with skeletons of horses, with their furniture of massive gold, sheets of beaten gold, bars of gold, weapons of iron and of copper gilt, sometimes plated with gold or silver, as, for example, stirrups of iron plated with a silver coating three or four lines thick; various utensils of gold and silver, small vases of the same metals, bracclets of pure gold, pendants of gold set with pearls, ornaments for the head, neck, and waist, all of gold; also figures of lions, serpents, and foliage of a rude design and coarse workmanship. There is deposited in the Imperial Academy of Sciences at Petersburg, a large collection of these rich and very curious pieces of antiquity.

In volume 2 of the *Archæologia* is a paper from M. Demidorff, respecting a large barrow which had been recently opened by order of the Russian government, which is thus described. "After removing a very deep covering of earth and stones, the workmen came to three vaults, constructed of unhewn stones of rude workmanship. That wherein the corpse of the Khan was deposited was in the middle, and the largest of the three. In it were laid by the side of the corpse, a sword, spear, bow, quiver, and arrows. In a vault or cave at his feet lay the skeleton of his horse, with a bridle, saddle, and stirrups. In a vault at his head was laid a female skeleton, supposed to be the wife of the chief. The body of the male corpse lay reclining against the head of the vault upon a sheet of pure gold, extending the whole length, from head to foot; another sheet of gold, of the like dimensions, lay over the body, which was wrapped in a rich mantle, bordered with gold, and studded with rubies and emeralds. The head was naked and without any ornament, as were the neck, breast, and arms. The female corpse lay, in like manner, reclining against the wall of the cave; was in like manner laid upon a sheet of gold and covered with another; a golden

chain of many links set with rubies went round her neck, on her arms were bracelets of gold. The body was covered with a rich robe, but without any border of gold or jewels. The vestments of both these bodies looked, at the first opening, fair and complete, but upon the touch, crumbled into dust. The four sheets of gold weighed forty pounds weight.

This barrow is not supposed to have been of high antiquity ; nevertheless, it bears out in main points, the testimony of Herodotus, respecting the mode of burial in use among the Scythians of his own times.

The restless habits of the Scythians carried their invading hordes into all the neighbouring countries. With Odin they penetrated into and peopled Scandinavia, pushing forward their fellow countrymen of an earlier migration into more western regions. We read of them repeatedly in Asia Minor, Syria, and even Greece ; and there is no land so remote but the Northern Hive, as it is justly called, has poured into it its successive swarms. Their temporary settlements may perhaps be recognised by the vast sepulchral mounds which here and there attest the presence of a barrow burying people, among a nation not addicted to such a mode of sepulture.

Thus in the Troad, a part of Asia Minor, peculiarly exposed to hostile invasions, we have several ancient barrows, popularly attributed to a fabulous age and mythic heroes. The mention, by Homer and others, of the tumuli of Æsyetes, of Ilus, of Achilles, of Ajax, of Antilochus, no more proves the former existence of these heroes, than "Arthur's Stone," "Arthur's Seat," or "Arthur's Oven" verify the traditions of the lord of the round table, who is generally supposed to have been a mythological hero.

But it does prove an earnest curiosity on the subject of their erection and appropriation, by active minds in the earliest ages of history ; and this very curiosity proves that *burying in barrows* was not the custom of the country at the time when Homer composed his Iliad. That the poet



makes his hero erect a tumulus for his friend Patroclus, only marks the more strongly his own admiration of these monuments of a by-gone age, and an extinct or expelled people. Homer more than once expresses his interest in such monuments; as when he makes Hector say, of some imaginary Greek champion slain by himself in the single combat which he offers for the settlement of the quarrel—

—— “The long-haired Greeks  
To Him upon the shores of Hellespont  
A mound shall heap, that those in after times  
Who sail along the darksome sea shall say—  
‘This is the monument of one long since  
Borne to his grave—by mighty Hector slain.’”

The same poet again, in his description of a distant view of Mount Cyllene in Arcadia, speaks of the tomb of Æpytus upon its summit in a manner which calls forth the following criticism from Pausanias:—“I contemplated the tomb of Æpytus with peculiar interest, because, in his mention of the Arcadians, Homer takes notice of it as the monument of Æpytus. It is a mound of earth, not very large, surrounded at its base by a circle of stones. To Homer, indeed (who had never seen a barrow more remarkable), it perhaps appeared a very great wonder.”

This observation of Pausanias is valuable on two accounts; in the first place it indicates the scarcity of sepulchral mounds in Homer’s native country, Ionia; and secondly, it describes a barrow, in every external feature, corresponding with those with which we are familiar in Western Europe, and especially in England and Ireland—conical mounds of earth consecrated by a circle of stones around their bases.

A similar tumulus was that which the Lydians are said by Herodotus to have raised to their King Alyattes, the father of Cræsus, who had delivered them from an invasion of Cymmerians, or Scythians of the Bosphorus. It was a

vast mound of earth with a base of large stones. As the Scythians had been settled in the country for twenty-eight years at that time, it is not improbable that the barrow attributed to the loyalty of the Lydians was, in reality, one erected by the Scythians themselves, over their own deceased chief.

Other remarkable monuments of the same kind (invariably referred to the heroic ages), are to be found in various parts of Greece; of which those commonly called "the Treasury of Atreus" at Mycenæ, and of "Minyas" at Orchomenos, are superb examples. These, together with the massive walls of their neighbouring cities, were reported to have been built by the Cyclops. But who these people were has never been satisfactorily explained. They are sometimes identified with the equally mysterious Pelasgi, and reported to have come from Thrace, as, doubtless, they did; but they were evidently not the settled inhabitants of Thrace, or we should have more authentic accounts about them. One thing, however, is clear, that they came from another and a distant country, in a distant age, and were not indigenuous Greeks. We may not be far wrong if we call them Scutho-Pelasgi, and trace their remote origin to the great northern hive of conquerors who invaded at a period antecedent to history, the fairest regions of Asia and Europe, and were ultimately exterminated by a more barbarous race of aborigines, who gradually forgetting all traces of the civilization which they had imported, forgot even the very memory of their benefactors.

But be that as it may—(and amidst the conflicts of countless opinions, "*non nostrum est tautas componere lites*")—one thing is evident—that the Cyclopiian works in Greece, and the Peloponnesus—and in many other countries—are even yet the admiration of travellers, and among the wonders of the world.

"The treasury of Atreus" is a vaulted chamber, of the bee-hive form, 47 feet 6 inches in diameter at the base,

and 50 feet high. It is composed of carefully wrought stones fitted one upon another (without cement), so as to produce the effect and the illusion of an elegant arched dome, of the pointed order. It is entered by a portal of two huge blocks, which support a single stone of Breccia marble, of the enormous magnitude of 27 feet by 16 feet! Over this is a triangular aperture, similar to that which surmounts the celebrated gates of Mycenæ, in which are the figures of two lions erect, but resting with their fore-paws upon the pedestal of a single column of the Doric order. The triangular aperture in the "Treasury," perhaps, once contained a similar heraldic device—as we should now call it. This great chamber leads to an inner apartment, 27 feet by 20 feet. The whole has been covered by earth, and formed one tumulus.

Nearly similar in construction is the celebrated barrow of New Grange, near Drogheda, fully described by Governor Pownall, *Archæol.* 2. There is the same Egyptian doorway—the same bee-hive chamber, and a gallery of approach, with three interior recesses, in each of which was a basin, hewn out of a single stone. The whole structure assumes, when denuded of the earthen covering, a cruciform figure; but whether this was designed or accidental, is not sufficiently ascertained, though the cross is known to have been a religious hieroglyph long anterior to christianity, and expressed, when united with the circle, the symbol of the Supreme Being. This barrow has been called "a Temple of Mithras"—and the name of "Mithras" being once attached to it, it was readily used as an argument, that a colony of Persians had, in remote ages, settled in Ireland. But it is clearly a sepulchral chamber. The Persians, having a religious horror of the sea, are not likely to have sailed to Ireland. Besides, the work is of such magnitude that it would require a large population to erect it. And, moreover, there are two, at least, other mounds, of the same kind, in its immediate vicinity, still unopened, which are evidently sepulchral barrows. All these denote



a settled people. Call them Celts, Milesians, Phœnicians—but, surely, they are not Persians who built the pyramids of the Boyne.

There are in the interior of New Grange many curiously engraved lines, the interpretation of which has not been satisfactorily ascertained. Whether they are symbols, figures, or letters, still remains uncertain. But, by a collection and comparison of such and similar marks in cromlechs, here and in Brittany, we may, probably, at length, arrive at some approximate elucidation of them.

A large stone of sufficient magnitude to have covered the entrance of the sepulchre, has been recently dug up, in front of the doorway of New Grange. It is completely covered with a most beautiful raised tracing of curvilinear figures, of which, I regret to say, I had not time to procure drawings; but which will be understood by the majority of the present company, if I describe them as strongly resembling the tattooing on the cheek of a New Zealand chief. The pattern corresponds with some sculptures in the interior of the tumulus; but it is evidently only intended for decoration, having nothing of the hieroglyphic character about it.

It is important to all excavators of barrows to observe, that such ornamental and hieroglyphical tracery is very common in sepulchral chambers; especially in those which have been opened in Brittany; and the necessity of a very careful examination of every separate stone, cannot be too strongly insisted upon. In England, unfortunately, sufficient care has not been taken, when large barrows have been opened, to examine minutely each separate slab stone; or, doubtless, we should have found as interesting hieroglyphical memorials in our own country. The art of rubbing brasses is now so perfect, and so successfully employed, that it would be very easy, by means of it, to give faithful representations of the characters engraved on the sides or under surface of a cromlech. This is now being done in the Morbihan, by a member of this association,

and, from the discoveries already made, promises a very large addition to our knowledge of the people who formerly inhabited that terra sancta of Druidism, and hospitable refuge of the expatriated Britons of this country.

Secondly. We have remarked that in Tartary and in detached parts of Asia Minor and Greece, the same characteristic barrow prevails. We may extend the observation to Scandinavia; following an authenticated track of one branch of the Scythian family, which with Odin established themselves in those countries, or under him reformed their rude and primitive manners.

There are in Denmark and Sweden many of these sepulchral mounds. Many have been opened, and things of the like nature with those found in the Scythian tombs have been discovered in them; skeletons of men and animals, weapons of war, and other articles, common either as utensils of domestic use, or ornaments of the person. Near old Upsala, there were in the last century 669 tumuli, besides others which have been evidently thrown down by the plough; some of which were believed to have been 3000 years old. Above all the rest, three very large predominated, which were each of them 350 yards in circumference at the base, and 75 feet in height. They were called "The King's High Cairn," and supposed to contain the ashes of some of the ancient kings of Sweden, of an age not very remote from that of Odin. A full account of them may be found in Olau's Wormins, in Peringskiold's *Monumenta Sueo Gothica*, and the subject is also noticed by Saxo Grammaticus.

These northern tribes made frequent incursions upon the coasts of Britain; and especially upon the islets on the northern and western sides of Scotland, where several traces of their temples and burial places remain to the present day, as Stennis in the Orkneys, and Classerness in the island of Lewis.

But the British islands were already peopled by a race far advanced in such arts of civilization, as taught them

how to build and how to decorate the tombs of their fathers; while their kindred tribes which inhabited Brittany, especially that part of it which was called the "Morbihan," (enclosed sea) had made still greater progress in sepulchral architecture, as may be seen in the elaborately constructed and beautifully sculptured cromlechs which adorn the vicinity of Carnac.

Recent excavations have, indeed, detected under these cromlechs evidences of interment posterior to the Roman invasion; and hence it has been thought that the cromlechs themselves are not so old as they have been supposed to be by French antiquaries; for instance, a copper coin of Julius Cæsar has been very lately found in one of them by Mr. Lukis. But still the pre-existence of the sepulchre is not disproved by this discovery. We know that all the larger barrows in this country and Ireland have had successive deposits within them. Sometimes in two or even three layers, the lowest bearing all the marks of a very early interment, and high antiquity. The large barrows of earth, covering chambers of stone, were, in reality, family vaults, and may have received the remains of several generations before the last body was deposited with the coin of Julius Cæsar in his hand—to pay, perhaps, the ferryman of the Styx, who had, by some means, insinuated himself into the creed of the Gauls, together with the Mercury and Apollo of the Grecian mythology, noticed by Cæsar, as Gallic divinities in his day.

These sepulchral chambers in Brittany exhibit an uniformity of design which greatly assists our inquiries into the subject of British barrows. From a careful examination of many examples in every state of perfection and dilapidation, I am enabled to give the following theory of the construction of a regular sepulchral tumulus of the first class. And I may remark by the way that the theory is borne out by the structure of most of those great barrows, which are known in Asia, Greece, and Ireland; and may be recognised even in England and Wales, although these latter

have been either very wantonly destroyed, or were never so perfect as those of Brittany.

1. There is a gallery of about three feet in height by two or three feet in width, formed by two parallel lines of single contiguous stones placed edgewise, and covered in by slabs of the same description. This gallery varies in length according to the size and importance of the sepulchral chamber to which it leads. Many of these stones are found to be ornamented with hieroglyphical or other marks, indicating perhaps the rank, name, or office of the principal person there buried; or the family to which the vault belonged. For we cannot suppose that every inscription found in these barrows is unmeaning; and some of them have certainly strong appearances of even written characters of a language now lost. This is observable at New Grange.

2. At the end of this gallery is a chamber, and sometimes a succession of chambers, generally of a height sufficient for a moderate sized man to stand upright in them. This is the sepulchre. Here, in the centre, or in recesses on each side, are found the bodies, either skeletons or burnt bones in urns, of the departed chiefs to whom the mausoleum belonged. Sometimes there are no human remains on the surface of the floor, and the precious deposit must be sought deep in the earth beneath it; and is not unfrequently covered by a flat stone, which, being removed, discloses a stone cist, containing the bones of the departed, and the instruments, weapons, amulets, or ornaments buried with him.

These chambers are usually rectangular parallelograms, enclosed by large slabs of upright stones supporting others laid side by side in close contiguity, or overlapping one another, so as to make the sepulchre impervious to the wet.

The whole of this stone-work—gallery and chambers—is covered with a tumulus many yards thick, carefully composed of layers of mould, earth, chalk, flint, or pebbles,

(according to the nature of the soil) and finally capped by a coating of turf. A single stone shaft surmounts the whole ; or sometimes when it is too heavy for that position, and the tumulus is oblong, it is raised at one end of the barrow, as in the two beautiful examples of Lockma-riaker, known as the tumulus of "Cæsar" and the "Butte d'Helen."

Such is the construction of the regular sepulchral barrow in Brittany, which, when denuded of the earth above it, forms what is called in that country "*Roches aux Feès*," from a fanciful notion that it is the habitation of "*Feès*," a ridiculous name which conveys no meaning to the antiquary; but when the chamber is small, a single stone being supported on three or four stones only, which are not contiguous to each other, it is then a "*Dolmen*." This is our *cromlech*.

The word "*Dolmen*" is probably a corruption of "*Diaul-maen*, the Devil's Stone or Table"—a board, if it may be called so, which supplies "no feast of reason."

As to the derivation of the word "*cromlech*" (which the French, by the way, use to denote a Celtic circle) it is, perhaps, impossible at the present day to give the indisputable signification of it. Toland's notion that it is so called from "*Crom*," "*crooked*," and "*Lech*," "*a flat stone*," because people bowed down in reverence before it, is somewhat more strange, but not more erroneous, than that suggested by Rowland—*Chrom-luahh*, "*a consecrated stone*"—a derivation founded upon the assumption that the *cromlech* was an altar.

Perhaps, after all, it is neither more or less than "*the sloping stone*," so called by the people of Cornwall, because they were ignorant of its character, and described it merely as they saw it—an inclined plane ! For such is generally the appearance which it exhibits, partly from the inequality of the props, and partly from the irregular thickness of the stone itself, which presses more heavily on one prop than another, and so causes it to sink into the ground. It is



astonishing how much crudition may be spared by a calm use of our eyesight.

The pains which have been bestowed to ascertain the use of the cromlech, considered as an altar, have been prodigious. Instruments have been employed to measure the exact angle of its inclination; the compass has been taxed with perverseness because it would not fix its circulation; its position on one side or on the other of the temple near which it has stood, has given rise to various conjectures as groundless as unedifying, and yet few if any have ventured to doubt the reality of its being an "altar," because they have sometimes found it in the centre of a circle of stones! The careful uncovering of a barrow surrounded at its base by a circle would often have disclosed the much puzzling altar, and proved it to be nothing more than the capstone of a small sepulchral chamber. But knowledge comes only by observation, and is diffused by slow degrees. It will still be a long time before many of those who venerate the altar in the cromlech, will give up the notion that its "inclination" was intended for the easy escape of the victim's blood.

It is perhaps not always evident that the cromlech has been originally covered by a barrow, for sometimes it is found in situations where no earth could have been heaped together in sufficient quantities to cover it, where the soil is rocky, and where it stands upon an elevated rock. This is the case in one or two places near the Temple of Carnac. And from some such reasoning the celebrated Kentish cromlech, "Kit's Coty House," has been supposed to have been a cell of a temple. But we must observe that the barrow may here have been superseded by the cairn—a heap of stones which, as in the immediate vicinity of Carnac, at La Trinitè, and also at Cevyn Bryn, in Gower, South Wales, has evidently covered the cromlech, which now lies exposed with the mass of loose stones about it.

The position of cromlechs, in the immediate vicinity of temples, which first suggested the notion that they were

altars, is no more conclusive than that the altar-tombs of our own churchyards are consecrated to the sacrifice of victims. The cromlech is the sepulchre of the rich man ; the simple barrow, that of the more lowly. They stood about their common sanctuary of religion, as the stone tomb and the grave of turf stand around our village churches, and like them speak only of a spot "where the rich and poor meet together, and the servant is equal to his master."

Secondly.—In ascertaining the nation to which a given barrow belongs, we have very little assistance from the external appearance of the object.

Generally, the vicinity of a Roman station, city, or road, may suggest the inference that the sepulchres are Roman ; but there is no certainty except from excavation. If the tumuli be small, and not very carefully made—if they be very numerous, and not in the vicinity of a circular stone temple—they may, *primâ facie*, be assumed to be Saxon. In this county, (Kent) the majority of the barrows hitherto opened have been found to belong to that nation. If in Essex, Suffolk, or Norfolk, or on the sea coast of any county, the probability is that the barrows are *Danish*.

In all these cases, however, it is rash to dogmatize, as we were taught a few years since by the opening of the Bartlow Hills, on the confines of Cambridgeshire and Essex ; which popular tradition, the historian Hollinshed, and the "Nourice of Antiquity," Camden, unhesitatingly declared to be Danish : but which have been proved, by Lord Maynard, who liberally opened them, and the late highly respected and deeply lamented Mr. Gage Rokewode, who learnedly commented on their contents, in *Archæo.* 25-26, to have been Roman—elegant glass vases containing calcined bones, unguentaria, strigils, lamps, and a curule chair, seeming to settle the question at once. But if any doubt remained it was dispelled by the construction of the cists which contained these relics : they were of

brick, exactly corresponding to the sepulchres found in the *campagna* of Rome.

The counties of England richest in barrows, are Cornwall, Wiltshire and Dorsetshire, parts of Devon and Somersetshire, Berkshire, Hampshire, Cumberland, Derbyshire, Shropshire, and Kent. But in almost every open country which has been undisturbed by the plough, they may be found in sufficient numbers to show that the population and the civilization of the people were much greater in those times than we are inclined to imagine.

Many learned antiquaries, as Stukeley, Sir R. C. Hoare, and others, have attempted to classify barrows, but so great is their number and variety that it seems to be a hopeless and useless labor to distinguish the "pond barrow," the "bell barrow," the "cove barrow," the "broad barrow," the "long barrow," &c.: there being, probably, no more system or mystery in their shapes, than suited the convenience of the burials; but if we could ascertain the meaning and the distinction of the barrow enclosed within the circular trench or the stone circle, then indeed we might hope to make some progress towards their rationale. Barrows of this class are evidently of more importance than the more simple tumulus; but whether they denote the grave of a Druid or a chief; and if either, of what order of chief or Druid, this can only be ascertained by an accurate record of discoveries, a free communication of intelligence, and a careful collation of the articles found in different counties.

The great object, I presume, of the genuine antiquary, and the especial object aimed at in the formation of the Archæological Association, is to advance the science of Archæology, by preventing the wanton destruction or ignorant neglect of valuable ancient things. We desire to rescue the science from deserved nicknames: and the only way to do so, is to show that neither we, nor the Society of Antiquaries, to which many of us belong, are mere "pickers up of unconsidered trifles"—collectors of cashiered



nails, or invalided gallipots, "old women," as young men would call us, or "old men," as ladies would correct the sobriquet. To obviate such mischances, we must show that our researches lead to something; to the removal of errors, the establishment of facts, and instruction in English history. An instance of the use of opening barrows occurred in the case of the "Bartlow Hills," which I adduce as a warning against too hasty a conclusion from outward appearances. The discovery that they were Roman and not Danish, has corrected a geographical error, consecrated by the authority of the great Camden, respecting the real site of the field of battle which gave Canute the dominion of England.

Assuming the correctness of the popular tradition and learning that the place was in the country of the Danish settlers, our historians determined that Ashdon, the parish in which the Bartlow hills are situated, was the Assandun at which Canute defeated Edmund Ironside. This has now been disproved by the very testimony to which appeals had been made in confirmation of the error—namely, the Danish barrows. They are Roman, without a vestige of anything Danish in their vicinity, and we must look elsewhere for Assandun.

Thus by digging we arrive at the truth, which is, proverbially, at "the bottom of a well," the first step to it being the correction of an error.

We have ancient authority to encourage investigation into the contents of sepulchral tumuli.

Alexander the Great, who respected the reputed barrow of Achilles, anointed its pillar with oil, and ran unarmed around it with his friends—made no scruple of opening the tumulus of Cyrus, at Babylon. His curiosity (and ours) was satisfied by the discovery of a shield, a battle axe, and two Scythian bows. We are now sure that in every country alike, and in the earliest ages, the warrior was buried with his weapons of war, and we have grounds

for supposing that the purity and simplicity of the great Cyrus were not exaggerated by Xenophon, when he made him his model of a perfect gentleman. The Scythian Khan was buried upon a bed of gold, surrounded by the richest ornaments—and his manes appeased by the slaughter of his favourite horse, his wife, and his domestics. British ladies were better treated; instead of having a dozen wives to one husband, they are said to have had half a dozen husbands to one wife, so that the lady might strangle one or two without missing them. The Scythian chief was buried in all the glories of a gorgeous sepulture, but his contemporary, the King of Babylon, and of the Medes and Persians, disdained the funeral splendors of royalty, and desired only to be distinguished in the grave, as one who had fought for his country.

The reputed tomb of Patroclus and Achilles, spared by Alexander, did not escape the curiosity of a Frenchman. It was opened 1787, by M. de Choiseul Goaffier, who discovered within it a small image of Minerva, in a chariot drawn by horses; an urn containing ashes; some charcoal and human bones—but no weapons of war. Whoever was the occupant of this interesting tomb, he was a man who revered his religion; at least, his surviving friends thought so, and therefore buried with him, as was the wont, those objects in which he chiefly delighted when alive—his household gods.

The construction of such a tomb is well expressed by Homer in his account of the burial of Hector:—

“And when morning appeared, the people collected about the funeral of Hector. And first they extinguished the flames with black wine, then his brothers and his companions collected his white bones and put them into a golden vessel, and covered it over with a purple veil. They then placed it in a hollow trench, and above it piled many large stones, and heaped up the tumulus.”

Thus, says the poet, “they busied themselves about

the burial of Hector," which Mr. Pope has very freely translated—

"And peaceful slept the mighty Hector's shade!"

The word "Hector" being the only word common to the two lines! This seems to have been a cairn. Similar proceedings attended the construction of a barrow.

Here, however, we read of no weapons of war any more than in the preceding sepulchre. If the story be genuine, this fact is curious. Is it possible that there might have been a distinction between those who fell on the victorious, and those on the defeated side? If the first of these tombs was that of Patroclus, who had been slain by Hector, and the second that of Hector, slain by Achilles, each in his flight from his enemy, then we can find a reason why the sword, which had been broken or thrown away, was not buried with the dead.

The most beautiful objects found in barrows are the cinerary urns, which are almost too well known to be described in this place. They are of all sizes, shapes, and patterns—the zigzag indentation chiefly predominating in British urns—which are also of a coarser material, and often of black sun-dried clay.

Barrows in which these are found are probably not so old as those which only contain skeletons, as it is not unlikely that the Romans and Britons mutually borrowed from one another. The Britonized Romans adopting the barrow; the Romanized Britons burning their dead and depositing the ashes in ornamental urns.

The contents of tumuli are always fraught with the deepest interest, and often very touchingly attest private feelings and affections, which redeem the most barbarous periods of the history of man from the charge of hard-heartedness. The hardy warriors of Scythia and of Britain were indeed buried with their arms beside them, as if the life in the next world were to be a repetition of the horrors which they had witnessed and caused in this. But we are often relieved from this reflection by the tomb of a hunter,

with his trophies of the chase by his side ; such is almost invariably the case in the barrows opened in Scotland :—of the devout father of a family with his sacred beads of snakestones, supposed to be amulets, but certainly proofs of his piety ; and we sometimes find a plain or jewelled ring, which, perhaps, a widowed wife, in the moment of her sorrow, tore from her finger and flung into the grave of him whom she had lost for ever.

These and many similar objects found in barrows, speak of feelings and affections which are an honour to human nature, and convey a lesson to the cold explorer which he would do well to take to heart.

A very affecting barrow was opened some years ago, by Sir R. C. Hoare, at Everly, in Wiltshire, who, at three feet from the top of the mound, found the skeleton of a dog ; and two feet lower, that of a human being ; doubtless the master of the faithful animal, who having pined away at his death, was buried after him in the same grave.

In an ancient and beautiful poem (mentioned in Smith's *Gallia Antiqua*) called, “the Aged Bard's Wish,” the poet requests that his harp, a shell of wine, and his ancestor's shield may be interred with him. In Umad's lament on Gorban (a white hound of whom he was extremely fond), he tells the animal that they would meet again “on the clouds of their rest.”

There is so much of poetry and religion in everything that we read of the Celtic race in all ages, that Saxons as we are, we cannot but lament that the superior physical force and powers of endurance of the German tribes should have pushed them out of the world, or into comparative obscurity. They were, in truth, a noble-minded people, and fought as bravely “for their fathers' sepulchres,” as the Scythians who, more fortunate in the conflict, drove back the Persians.

The Saxons who succeeded them were at first but rude and savage warriors ; but they quickly acquired the arts

of civilization, and they always cherished those principles of freedom which have made their descendants what they are—the most independent, and (if they will but think themselves so) the happiest people in the world.

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#### OPENING OF A BARROW IN WILTSHIRE.

*Communicated to the Year Book by the Rev. A. B. Hutchins.*

I am induced to hope that the particulars of the opening of a barrow by me, some years since, may prove neither unacceptable nor uninteresting to some of the numerous and scientific readers of the “Antiquarian and Architectural Year Book,” and not merely because I am inclined to think that the sepulchre in question formed at a very early period, even probably before the introduction of christianity, after which era a more simple interment or burial of the dead appears to have been generally adopted, would necessarily be highly interesting to the antiquarian; but because very many well-informed and deserving members of the community, who have hitherto considered antiquarians almost madmen, have, thanks to the excellent and highly talented Dr. Buckland and others, become convinced that their researches and pursuits may, and frequently do, lead to very important results and elucidations.

The barrow in question was a bell barrow, situated near that well-known spot, called Winterslow Hut, Wilts, a few miles east of Old Sarum, on a point of land now forming an angle of the Idmiston parish road or highway, which leads into the present Salisbury and London turnpike road. The soil of the spot is light, with a chalky substratum of great depth, and the barrow was no less than 28 yards in diameter. About one foot and a half from the top of the



barrow towards the south, I came to a strong arch, composed of unusually large and rough flint stones, wedged as it were together, in a most secure manner, with a key stone, though without cement of any sort or kind; and one of my laboring assistants, a mason, observed that it would puzzle workmen of the present day to form a more safe and complete safeguard and protection.

Having carefully removed the flinty arch, I was delighted with the view of a most magnificent sepulchral urn, 18 by 18 inches, having its mouth downwards upon the chalky foundation, and complete in every respect, with the exception of one of its unusually massive handles, which was probably broken, lost, and destroyed in the removal of so weighty a vase to the place of interment. The urn's neck was ornamented on the outside in a handsome though somewhat rude manner, with a victor's laurel pattern, and on raising the urn a similar ornament was perceivable within its neck; whilst linen of a mahogany color, similar in appearance to a veil of the finest lace, and which had evidently formed the shroud or covering of the urn's contents, presented itself to my view. I regret to say that having little expectation of any such treasure, I was not prepared, as I otherwise should have been, with the means of preserving this linen, and which on exposure to the atmosphere crumbled into dust in a few minutes.

The contents of the urn were burnt bones of a yellowish hue, a solitaire, four diamond cuts, and twenty-three beads, all having a straw-colored incrustation, occasioned, I apprehend, by the salts of the earth.

The solitaire I consider a beautiful specimen of red amber, whilst the beads which are of the same material are of a conical form, with two holes at the base of each, through which they had possibly been strung or attached to the four amber diamond cuts, which were also perforated with two holes at their base, and thus capable of forming, the beads varying in size, a handsome taper necklace, or other personal ornament, and I have no kind of doubt of a very

valuable description at the time of the interment; probably used by the illustrious hero or heroine with whose remains they were buried, in his or her life, and beyond all question first-rate specimens of the arts of the Phœnician, or other nations, with whom our own then less civilized countrymen or progenitors trafficked and had intercourse.

Towards the base of this floor of the barrow I found a small pin of mixed metal, which was probably used for the purpose of securing or confining the deceased's remains within the linen cloth; I also discovered a small, rounded, two-edged lance-head, of mixed metal, richly fluted; and a small vessel of the same material with the urn, and which I conceive to have been an offering vessel or lachrymatory. I besides found on the same floor, with and of the same material as the great urn, a smaller urn, measuring 12 inches by 11½, rudely ornamented with plain indentures round the neck, and imitation handles; but though surrounded by flints, containing only burnt bones.

On proceeding with my examination of the barrow, I discovered another mode of interment, used as it is reasonable to suppose at a still earlier period, when it was probably the practice to burn the bodies of the dead and inter with them their mere implements of war.

I found the burnt bones, beyond all doubt of a human being, a mixed metal spear-head, bent towards the top, four iron arrow-heads, and a small circular earthen vase.

Believing I had not yet discovered the first or original interment, I prosecuted my search below even the virgin or natural earth of the barrow, and at a depth of about four feet, I found a human skeleton of an unusual height, length, and size, with particularly large skull, and all the teeth perfect.

This skeleton was placed with its head to the north and feet to the south, a metal spear-head inclining to roundness at the point, and a slate gorget or badge, with three holes at each end, under its right arm. A handsome but rudely

ornamented red earthen vase, of the capacity of three pints, with mouth downwards, was placed between its knees and feet; and on raising the same, I found it contained two arrow-heads of flint, the one black and the other white.

I should perhaps add that the late — Forbes, Esq., editor of that scientific and elaborate work, “Oriental Memoirs,” being at the time on a visit to my friend, the lamented Sir Charles Malet, Bart., and to whom I submitted the antiquities which I have been attempting to describe, particularly admired the same, stating that the four diamond cuts were by far the finest he had ever seen, and requesting my permission, which was most readily given, to make drawings thereof.

I have in the finest preservation these several antiquities, together with an oil painting by Mr. Gust, of Sarum, exhibiting the linen as found in the urn, and my friend Colonel Hawker, of Longparish House, is in possession of a similar painting with which I presented him.

I have the honour to be,

A. B. HUTCHINS,  
Curate of Ludgershall, Wilts.

*Rose Hill Cottage, Appleshaw, near Andover,  
September 17 1844.*

A drawing in sepia of the urns, beads, &c., has been made by Miss Sabina Heath, of Andover, Hants, and is now in the possession of C. R. Smith, Esq., the indefatigable secretary of the Archaeological Society, London.

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OPENING OF BARROWS AT ROUGHAM,  
SUFFOLK.

On the 4th of July, 1844, the Rev. J. S. Henslow, Professor of Botany, in the University of Cambridge, opened a remarkable barrow in the parish of Rougham, near Bury St. Edmund's, Suffolk. Previously, however, namely on the 15th of September, 1843, a barrow had been opened by the learned gentleman in the same locality the contents of which were of so different a character as to render it necessary we should give detailed accounts of both.

In a communication with which we have been honored by the Professor, he states :—

“I beg leave to forward the enclosed. These accounts must not be viewed as worthy much attention, in an antiquarian point of view, for I am no antiquary. Feeling gratified myself in such researches, and finding the neighbourhood of Bury take an interest in them, they were made rather for the purpose of provoking than allaying curiosity. There might be a little addition made after the account of *the coin*. There was a *scallop shell* among the burnt bones, of which I neglected to take notice in my hurried account. I have not yet carefully compared this scallop shell with our native species. It is about the size of a half-grown *pectus opercularis*, but appears to me to be some foreign species. It was unburnt, and I should think had either been used as a spoon, or had contained some precious paint or other ingredient, and was put into the urn with the (so-called) lachrymatory.

Yours faithfully,

J. S. HENSLow.”

Easlow, or Eastlow Hill, is the name given to a large barrow in the parish of Rougham. The Saxon word Low signifies a barrow. Three other barrows of small dimensions range in a continuous line with the large one, trending from it in a S. W. direction. In July last, as some labourers were engaged in removing the earth which composed the most northerly of the three small barrows, for agricultural purposes, they accidentally broke into a brick chamber, which appears to have been about two feet cubed. This chamber is stated to have been built with common Roman tiles and hollow flue-bricks; the latter being perforated either on one or two of the sides with a round hole. The roof is stated to have been composed of a single layer of large flat tiles. In this chamber were found a large iron lamp, with a short handle, and a very large and thick wide-mouthed square jar or urn of green glass, closely resembling the one figured by Mr. Rokewode, in the *Archæologia*, vol. xxvi. pl. 32, fig. 1; and which was found in the largest of the Bartlow barrows. The Rougham urn was of still larger dimensions, being full eight inches square in the body, twelve inches to the shoulder, and sixteen inches high. The lip is five inches and a half in diameter, with an opening or mouth of two inches and three-quarters in diameter. It contained a large quantity of burnt human bones. No other article is recorded as having been found in this instance, and the workmen positively assert there was nothing else.

The small barrow next to this on the S. W. was opened on the 15th of September, 1843, by digging a trench about four feet wide directly across the middle of it, and ranging nearly N. E. and S. W., or in the direction in which the barrows themselves are arranged. Measuring through the trench to the extreme points where the earth begins to rise on either side, the diameter at the base is fifty-four feet; and from the highest point down to the natural surface of the soil is nearly six feet. Immediately below the middle of the barrow, and beneath the natural surface of the soil,

was discovered a brick chamber or vault, which, from its containing burnt human bones, forms the description of tomb called *Bustum*. The floor, walls, and roof were formed of the same description of tiles, each of which when perfect was seventeen inches long, twelve broad, and two thick; and several of them were marked on one side and towards the edge with two slightly depressed intersecting circles, either stamped or traced out by a wooden or iron instrument. The floor on the inside was two feet two inches and a half from S.W. to N.E., and exactly in the direction of the trench, and two feet one inch from S.E. to N.W. The walls contained five courses of tiles set in thick layers of mortar. The roof was formed of five layers or courses of tiles laid horizontally, and so that each layer lapped over the one below it, advancing about one and a half or two inches until the opening was nearly closed, when the vacancy was filled with two narrow strips of tile, at the height of two feet three inches above the floor. There was a sixth layer of four tiles placed over the roof, and then upon the whole was loosely piled a quantity of broken bricks and tiles of different thicknesses. A layer of loamy earth was now thrown over this mass, so as to give it a uniform surface, somewhat domed or rounded above the level of the soil, and then came a final coating of pounded brick and mortar, which formed a smooth case to the whole.

The following articles were discovered in the *Bustum* :—

1. A handsome Urn (the *Ossorium*), of pale bluish green glass, with two broad reeded handles, and an eared mouth. This is unlike any of the vessels described in the papers to which I have referred. It stands eleven inches high, the neck is four inches, and the diameter of the eared mouth five inches, with the opening three inches in diameter; and it has a foot four inches in diameter, and an inch deep. The body is nearly spherical, more than nine inches in diameter. This

urn had fallen to pieces, and the fragments (34 in number) lay in a confused heap, with the bones in the N. corner of the chamber. Several of the fragments had entirely disappeared, and those which were found are in a more or less advanced state of disintegration. It is very singular that every fragment which was recovered admitted of being placed in position, not one of them belonging to any inner portion of the vacancies. I think that one or two pieces must have accidentally been lost, but the others which are missing would have filled spaces where the glass has become so exceedingly thin, that we may readily imagine they had entirely disappeared. The manner in which the glass disintegrates is by peeling off in small filmy scales, thinner than the finest gold leaf, or even than a soap bubble; and a puff of the breath scatters them through the air in innumerable spangles, glittering with the colors of the rainbow. As these scales fortunately peel off parallel to the outer and inner surfaces only, and not along the fractured edges, each fragment retains its original outline, and merely diminishes in thickness—so that they could be restored with precision to their proper places, though it was a work of some little labour to fix them, since many were not thicker than the glass in a common Florence flask. Before the urn fell to pieces, its inside had become partially encrusted with carbonate of lime, which had crystalized in concretionary lumps, running into each other so as to present a mammillated surface internally, and a smooth shining surface where the concretions had been in contact with the glass. Little spherical concretionary masses of carbonate of lime were also intermixed with the bones and dust in the general heap.

2. A Lachrymatory, or vessel for perfume, composed of dull green glass. This was lying on the top of the mass of bones and fragments of the broken *Ossorium*.

It closely resembles one described by Mr. Rokewode, in the *Archæologia*, vol. 26, pl. 33, fig. 5, as a vessel used for *Odores*, excepting that there the neck is longer and more tapering, and the ear narrower. The cavity below the neck (which may either be called a flattened body, or a hollow foot) contains a brown matter, probably the remains of some precious perfume. This vessel had evidently been dropped into the urn after the bones were placed there. That perfumes, scattered over the remains of the deceased, became mingled with the tears of weeping relatives, who were reclining over them, may readily be understood, without our supposing a lacrymal vessel to have been handed about to collect these tears, in order to mix them with the perfume. The inscription quoted by Mr. Rokewode, as recorded from the Tomb of Lælius, at Rhodes, merely states that his mother :

“ Eum lachrymis et epobal  
samo udum,  
Hoc sepulcro condidit.”

3. A Coin. This coin is in a state of complete corrosion, and, I believe, is now a compound of black oxide of copper, the grey sulphuret of copper, and the green carbonate of copper, with here and there a few minute atoms of metal. The black parts, which occupy the interior, are readily reducible under the blow-pipe to a globule of copper, and in a glass tube give off much water. It is about an inch in diameter, and appears consequently to have been of second brass, and probably not belonging to the coinage of the lower Empire. This was found among the burnt bones, but whether it had been subjected to the action of fire or not, it is impossible to determine. Faraday did not consider that a coin of Hadrian found in one of the urns at Bartlow had been subjected to heat. This



coin, like that, had become firmly cemented to a piece of bone. Had decomposition gone a little further, the whole would probably have fallen to a state of powder; and such may possibly have been the case in some of those instances where no coin has been found in cinerary urns.

4. A small plain black Jar, three inches high and two inches in diameter, with a wide mouth of one inch and a half in diameter. This is nearly cylindrical, but tapers a little at the top and bottom, like a ninepin.
5. Another Jar of similar material, three inches and a half high and three inches in diameter, with the mouth two inches in diameter. It is a fac-simile of one described by Mr. Rokewode, in the *Archæologia*, vol. 29, pl. 1, fig. 4, and is marked with slightly depressed lines, forming a diamond pattern over the middle portions.

These two jars lay on their sides a little to the S.E. of the *Ossorium*, with their mouths directed towards the N., the smallest being the most northerly. This position seems to indicate their having contained the first offerings (or *munera*) deposited in the *Bustum*, and also that they had been emptied of their contents before they were placed on the floor, which it would have required a person to stoop low, and, perhaps, kneel down, before he could conveniently reach it. These jars are of gritty material and have a coarse appearance; but upon applying diluted muriatic acid to remove a thin coating of carbonate of lime which had partially encrusted them, I have discovered minute, but perfectly distinct, traces of red paint and gilding on their surface, so that they once wore a gayer aspect than at present. May not the slightly depressed lines on one of them have been intended as a guide to the painting it was to receive: and may it not be worth the antiquary's while to examine similar vessels of this black material, and

see whether he cannot discover like traces of paint and gold upon them?

6. A large spherical Pitcher, or Jug, of coarse yellow pottery, ten inches high and eight inches in diameter. It has a short narrow neck, swelling upwards into an opening about two inches and a half in diameter, and is ornamented on the outside by a depressed line, which coils four times round it in a close spiral. The handle is very short. This nearly resembles one figured by Mr. Rokewode, in the *Archæologia*, vol. 25, pl. 2, fig. 3, only the handle is smaller. This vessel was not standing on its base, but rested in a slightly inclined position on its side, with the mouth towards the N. and the handle upwards. It was full of limpid, tasteless water, which had either dripped or been distilled into it, the narrowness of the neck preventing its becoming again evaporated. This was to the S. of No. 5.

7. Another Jug, very similar to the last, but much smaller, being only six inches high and five inches in diameter. It is more nearly spherical in the body, and the spiral line on the neck has only three coils. This was to the S.W. of the last, and was placed, resting on its mouth, in a completely inverted position.

The materials of which these two jugs are composed contain carbonate of lime, and consequently they could not be cleaned of all incrustated matter so thoroughly as the other vessels, since it was not safe to apply an acid to them.

8. A *Patera* of dark red ware, placed to the W. of the last, and close to the walls in the S. corner. It is seven inches in diameter, and shaped like the one figured in the *Archæologia*, vol. 25, pl. 2, fig. 5. The potter's mark is not sufficiently impressed to be distinctly legible. A fac-simile is given in the lithographic drawing, and may be BIFVSA or DIGVSA,

or something else. This was so much coated over with carbonate of lime, when I first examined it, that I read it in an inverted position as VVIII. In this *Patera* were a few fragments of rust, which had fallen from the rod to the iron lamp immediately over it, and which I at first mistook for pieces of carbon; there were also two fragments of burnt bone, which had formed part of a cylindrical body, ornamented by two circles cut round it. Five more fragments of the same bone were picked out from among the bones in the *Ossorium*, and the whole, when put together, have the appearance of having formed part of a knife handle.

9. A *Simpulum* of similar ware with the last, and very like one figured in the *Archæologia*, vol. 28, pl. 1, fig. 5. This is seven inches in diameter and two and a half inches deep. The potter's mark is very distinct and well written, being ALBVCI, for *Albuci manū* or *Officinā Albuci*. This was resting on its side with the bottom against the S.W. wall and to the W. of the last.
10. A *Patera* resembling No. 8, only a mere trifle smaller. The potter's mark is very distinct in this also, but not quite so perfect as in the last. Before it was cleaned I read it as MICCIO. I. but it now appears to me to be MIGGIO. F. *i.e.*, *Miggio fecit*. This vessel has a few dark stains upon it, and it contained four small fragments of *unburnt* bone. These appear to have been chopped pieces, I suspect, of the neck of the ox. This was placed to the N.W. of the last.
11. A *Simpulum* resembling No. 9, inclined upon its side with the bottom against the S.W. wall, and a little to the W. of the last. The potter's mark reads tolerably plainly as ILLIOMRIA, there being some doubt about the R, whether it be not a P or something else. I must hope that a comparison of the fac-similes in the lithographic drawing, with previously recorded



marks of this kind, will clear up any ambiguity about them.

12. An Iron Lamp, suspended from the extremity of a twisted iron rod, driven horizontally into the S.W. wall, between the two topmost courses, near the S. corner, and stretching towards the middle of the *Bustum*. The lamp is five inches long, shaped like the one figured in the *Archæologia*, vol. 28, pl. 1, fig. 3. To the handle is attached a short rod or long link of two inches, which hangs vertically, the upper end being rudely twisted through a ring at the end of the rod fastened into the wall. This latter is ten inches long, and has a hook near the end in the wall, by which it might have been hung up, if required, in a vertical position. The remains of the wick are distinctly marked by a carbonaceous lump near the lip of the lamp.
13. Two Iron Rods, three and a half inches long, slightly curved, and which had been ornamented by a ringed pattern. They were probably the handles of a small wooden chest which had gone to decay, but some traces of which were to be seen in the form of carbonaceous matter lying in the E. corner. This sort of chest appears very commonly to have formed one article among the furniture of a *Bustum*.
14. *Unburnt Bones* in the *Patera*, No. 10, and which are probably a portion of one of the sacrifices. These bones are coated on all sides with minute portions of gold; as though gold dust had been scattered upon the offering, or as though a piece of gold leaf had been laid over it after it had been placed in the *Patera*.

The last of the small barrows was attacked on Sept. 22. This having been much disturbed by the intersecting of a road and the removal of soil from the summit some time previous, it was difficult to determine where the centre lay. A trench was dug directly up to the point which appeared

to be about the centre, and there were found two broken vases of imperfectly burnt dark earthenware, each containing a few bones in an advanced state of decay. These seemed to be placed on the natural surface of the soil, which was traced for some distance by a layer of carbonaceous matter, which had apparently resulted from the decay of the turf. A few other fragments of pottery were observed, two pieces of which were of the same red ware as the *Pateræ* and *Simpula* in the last barrow. Excavations were made in different directions, but no signs of any chamber were discovered.

Many fragments of pottery and tile occur scattered over some fields a few hundred yards to the S. of these barrows; and upon digging about a spade's depth in one of them, a considerable area appeared to have been floored with brick and mortar. This may possibly indicate the site of some villa, to which these tumuli served as the last sojourn of its proprietors.

With respect to the date of these barrows, nothing has yet been found sufficient to determine this question definitely. Still I consider the general character of the articles, and the brick *Bustum*, tally so exactly with those noticed by Mr. Rokewode, from the barrows at Bartlow, that we cannot be far wrong in admitting them to be of nearly the same age; and this has been conjectured to be about the period of Hadrian. We may, therefore, presume the barrows of Rougham to have been prepared during the first or second centuries of our era.

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## OPENING OF THE SECOND TUMULUS.

On Thursday morning, the 4th of July, 1844, the workmen were sufficiently advanced, after more than four days constant labour, in exploring the large tumulus at Rougham, named Eastlow-hill, to raise our expectations that we should be able to expose an extensive deposit of Roman remains by the hour at which the public had been invited to attend. The discovery turned out to be something of a very different description from what I had anticipated. Instead of urns and vases, pateræ and simpula, lamps and lachrymatories, such as were found last year, the only contents of a large chamber of masonry, which I shall presently describe, proved to be a leaden coffin, enclosing a skeleton.

Perhaps it is my scanty experience in this sort of adventure that inclines me to fancy our antiquaries will feel more interested at this result, than if we had met with a repetition of what the Bartlow Hills, the smaller tumuli at Rougham, and those of other places, have revealed to us concerning the more usual ceremonies adopted by the Romans in burying their dead. I am aware that Roman skeletons have been found before, in leaden coffins; but the circumstance is rare; and I have no opportunity here of consulting the *Archæologia*, or other standard works on antiquities, to ascertain how far former discoveries may bear comparison with the present.

The object of peculiar interest to myself was the well-built chamber of masonry. My very slight acquaintance with antiquities must be my excuse, if I wrongly suppose this chamber to afford us, in England, a solitary *existing* example of the manner in which the Romans tiled their houses. I recollect having seen a rather rude sketch (in the second volume of the *Archæologia*) of a tiled roof,

which, I believe, was of the same description as the one we have now found. It was discovered in a tumulus near York; and if it has been preserved, it may be a second example of this sort. In that case, the chamber contained urns, and other articles of the ordinary funereal deposits. It is not at all likely that any Roman building should be standing above ground in this country, with a tiled roof laid over it 1500 years ago.

Another feature in this chamber, of peculiar interest to myself, was the arched vaulting, a mode of construction of which, I believe, there are very few examples among us which can positively be assigned to the Romans—so few, indeed, that at one time it was imagined that they were not well acquainted with the principle of the arch. I am not sure that in this case we can feel quite confident that they had placed absolute faith in that *principle*, for circumstances may have required that the wood-work which formed the centering should not be removed. It had been left, and had rotted, and the fragments had fallen upon the lid of the coffin.

For 1500 years, or thereabouts, a narrow vault has been tenanted by the mouldering remains of we know not whom—only we feel confident that he must have been a person who, in his brief day, had been eminent in some way or other—for his wealth or his rank, his valour or his position in the social system. No one of little estimation in the eyes of his fellow men would have been buried in the style of this Roman—in a leaden coffin—within a solidly built vault—and with a monumental mound of earth piled over it, which needed the united efforts of a numerous company for its erection. I think we shall not be wandering very far from the truth, in supposing this person to have been lord of that neighbouring villa, whose foundations we detected last year, in a field at a short distance from these tumuli. He was possibly the very last who died in occupation of it, before the Roman legions were finally recalled from enervated Britain, in the year of our

Lord 426. I argue thus in favour of the late period at which this tumulus was erected. The Romans in the earlier periods of the empire burnt their dead, almost universally. The other tumuli at Rougham afforded examples of this custom, with the usual accompaniments of those vessels in which the offerings to the manes of the deceased had been conveyed to the *bustum*, and deposited with the burning lamp, to cheer them on their way to that bourne from whence (as they supposed) no traveller was ever to return, to the enjoyment of light and life, in a resurrection of the flesh. Some of the occupiers of this villa may have returned to Italy and died there—and perhaps a few only of the successive possessors of the property may have left their bones in this foreign land. This may account for their burial ground containing so few barrows, though the villa itself may have stood for many years. We have, however, ascertained that several interments had taken place in the southernmost of the four barrows, which was not well shaped, and might, probably, be the spot appropriated to inferior members in the family. Upon a small cinerary urn, restored from fragments found in this barrow, there has been rudely scratched a few letters, from which I can make out nothing satisfactory. They may be intended for a name; but I sometimes fancy they read

αεολ. .λα for αει ολωλα,

“I am perished for ever,” a sort of lament we can suppose a good mother might have scrawled whilst weeping over the urn which contained the bones of her departed child.

No one, rejoicing in our happier prospect, can look upon those relics from the smaller barrows, preserved at the Hall at Rougham, without feeling them to be a record testifying to the general belief of mankind in the immortality of the soul. But in the arrangements within this larger and later tumulus, perhaps we have some trace of the already spreading influence of a still better creed. During the 400 years that the Romans held this country in subjection, the

gospel had been gradually leavening the corrupting mass of heathen superstitions. Better conceptions of what is life, and what is death, were becoming interwoven with the current opinions of the world, and they were inspiring even heathens with a contempt for practices which could profit nothing to departed souls. The simpler mode of sepulture adopted for this Roman, may have had some connection with that mighty revolution which was then taking place in the world of mind. The Christians were everywhere abandoning the practice of burning the dead ; and though their faith may not have reached the heart of this Roman, yet his head may have assented to better notions than those which had persuaded his predecessors at Rougham to feed ghosts with oil and wine, milk and blood, and other substantial creations, suited only to the sustenance of a bodily existence. For where are those funereal rites which we found had been so carefully attended to in the other cases ? The funereal pyre no longer blazes. The lamp is no longer considered of any importance. No offerings are placed within the vault. All that could be found within the tomb indicative of heathen superstition was the pass-money (an *obolus*) in the mouth of the entombed. Charon had been propitiated. I have not yet been able to distinguish any legend on this coin, which is nearly as much corroded as the one found last year. There was a little chamber outside the vault, in which glass vessels had been deposited, but unfortunately these had crumbled to powder, and there was no relic of any kind to show what they had contained. If that rusty obolus had been missing, we might have felt half persuaded to believe this Roman had embraced the cross. The superstitions of those days, and of later days, and alas, of these days also, are strange things to look upon. Indeed, we have no need to tax our imaginations for what the false fancies of ignorant and unenlightened minds may formerly have tempted men to put their trust in. I allude to none of the vanities of will-worship ; but it seems that even the record in the Acts,



concerning those dealers in curious arts who burnt their books and repented, is a lesson lost upon many of us now-a-days; and we still hear of hundreds consulting some "wise man," or "wise woman" (wise indeed in their generation), as confidently as this heathen ever trusted an Aruspex or an Augur. Truly a thousand years in these matters have passed away but as one day.

But let me come to a detail of facts; and with the assistance of the wood-cuts in illustration of my account, I shall hope to make the structure of the chamber we have discovered intelligible to all. I dare say that very few of the many hundreds who passed through the tumulus were aware they had been peeping into a building of the form represented in fig. 1. More than half of the roof still remains covered over by the superincumbent earth; but we may see plainly, from what has been exposed, the real character of the whole.

The workmen approached this subterraneous building by driving a tunnel, at the level of the natural soil, and about six feet high, as directly towards the centre of the barrow as we could judge. At a distance of about fifty feet from the outermost edge of the base, they struck upon the middle of the western wall, running in a N.E. direction, rather more westerly than the direction of the tunnel. They had previously come upon the solid concrete foundation (ABC) upon which the tomb is built, and which projects on all sides round the walls. The walls of the tomb were then exposed by tunneling completely round the tomb. The passage at the N. end of the tomb was driven easterly till an opening was effected in that direction through the tunnel, which was the nearest way out again; the tomb lying to the E. of the centre of the barrow.

Notwithstanding the very unfavourable state of the weather, many hundreds visited the spot, and the constant stream of wonderers passing through the tunnels was kept up for five or six hours without any intermission. It was



very satisfactory to witness the good behaviour and good humour of the labouring classes, who appeared to be far more gratified than I could have expected, considering the absence of all those kinds of sepulchral furniture which were found in the adjoining tumuli opened last year. The confidence with which Mr. Bennet had trusted them was in no instance abused, and we have this example, among many, that Englishmen are wonderfully improved since the times when they had a character (was it a just one?) of looking more through their fingers than with their eyes. Such a light-fingered faculty is now restricted to the practice of the *clair-voyant* mesmeriser! There are, indeed, a light-fingered gentry of another class—pilferers of whatever may be transmutable into modern coin, whom we have not thought it advisable to trust over-confidently. Common prudence has dictated the propriety of removing the leaden coffin to a better secured locality; and Mr. Bennet having left it at my disposal, I have suggested its being transferred to the Fitzwilliam Museum, at Cambridge, the nearest public depository suited to its reception with which I am acquainted. It would certainly have been desirable to have left it with the skeleton in the tomb; but probably it would have gradually corroded away in that position. I intend to forward the skull to the Anatomical Museum at Cambridge, where it will possess a scientific interest, among a rapidly increasing and skilfully arranged collection of objects of comparative anatomy. The rest of the bones will be left in the tomb, to undergo that speedy decay which the admitted influences of the weather will produce upon them. This skull has all its teeth in perfect preservation; but the sutures in it are partially obliterated.

Perhaps we guess pretty correctly in believing the disinterred had, in his life-time, seen about as many revolving suns as the disinterred, born in 1796. In stature, this Roman appears to have been rather more than six feet; but the bones had become so much detached

from each other, as to make the measurement a matter of uncertainty. There was a corrupted looking mass of carbonaceous matter, intermixed with hair, about the floor of the coffin and over the bones, which possibly had partly resulted from the decomposition of the hide of some animal in which the body had been wrapped. There were also root-like fibres projecting from the bones, of the legs more especially, which gave them a strange and shaggy appearance. This proves to be a mass of peculiar kind of fungus, called *Rhizo-morpha*, and serves to illustrate the fact, that all fungi are derived from the decomposing materials of some previously organized body, whether animal or vegetable. Here we have the substance of one of the nobles of antiquity converted into materials forming one of the very lowest of the fungi! The leaden chest or coffin was six feet nine inches in length, one foot five inches broad, and one foot four inches deep. It had been formed of a sheet, or sheets of lead, but turning up the sides and ends, after cutting out the piece at the corners; just as we make a pasteboard tray. The edges were soldered on the inside. The lid was a loose sheet, also turned in at the edges and ends in the same way, but without any soldering. The whole was superficially converted to the white oxide (the common white paint of the shops), so that this coffin may be said to have been self-painted. It was also much corroded in parts. A reference to the figures will assist us in better appreciating the peculiarities of the tomb, and the measurement of its several parts.

FIG. 1—is a perspective view, as it would appear if perfectly cleared of the superincumbent earth.

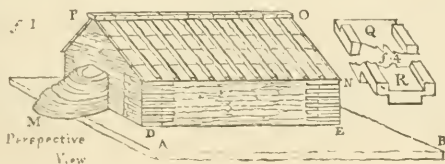


FIG. 2—is a horizontal or ground plan of the tomb and foundation.

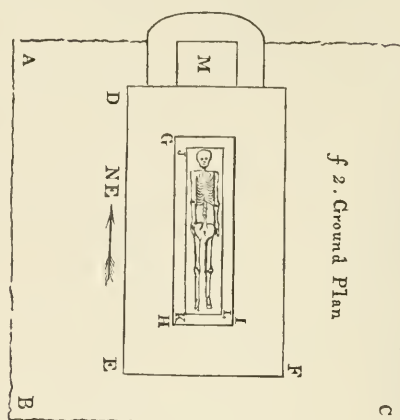
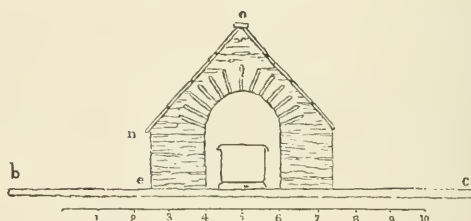


FIG. 3—is a vertical section through the middle and at right angles to the ridge.



The same letters are used to mark the same parts in the different figures.

A B C—a concrete foundation of large flints and very hard mortar mixed with sand; 15 feet square. D E (12 feet); E F ( $6\frac{1}{2}$  feet); the walls of the tomb, 2 feet thick; 2 feet high at the sides, (E N); and the ends 5 feet to the top.

These walls are of flint and mortar, with rows of tile at intervals, as in the city walls of Verulam, Colchester, &c.

It was probably when the walls had been raised to the height of two feet that the coffin was laid in the chamber, and then an arch turned over the cavity G H I. This arch is a half cylinder of Roman tiles, intermixed with much mortar. The two end walls were next built up to their full height, which served to close the tomb. The roofing above the arch was filled in with stone, brick, and mortar. A bed of mortar was spread uniformly over the whole, sloping on each side as much as in common roofs. The tiling consists of twelve rows on each side, with four tiles in a row. Contiguous rows do not overlap at their edges; but the superior tiles in each row overlap those immediately below them. The contrivance by which this effect is secured may be understood by referring to fig. 4, where Q is the upper part, and R the lower, of the same tile. There is a square projecting ridge upon the upper surface of the tile next the edges, but which does not extend quite up to the uppermost end; so that a sort of notch is left there. On the under surface of the tile, and next the edges at the bottommost end, there are square depressions of sufficient size to admit a portion of the projecting ridges of the tile next below it—so that the under part of one is, as it were, loosely dove-tailed with the upper portion of the next tile. A thick layer of mortar is laid over the junction lines of the contiguous rows, and completely embeds the elevated ridges along the edges of the tiles. Wherever this sort of tiling was exposed above ground, I presume the mortar over the contiguous edges was further protected by other curved tiles, similar to those we place on the ridges of our own roofs. Along the ridge, in this case, was laid a row of hollow flue-bricks, each of them eighteen inches long, with a hole on one side. I presume these bricks had been prepared for a hypocaust, or a bath for hot vapour, in the villa; and that they happened to be lying about ready at hand for the workmen who were preparing the tomb. Several of the same

description had been worked into the walls of the chamber in one of the tumuli opened last year.

The N. end of the arched vault has been exposed, by removing a portion of the wall at that end; but the wall at the S. end has been left entire: so that no feature in the tomb has been destroyed which had not a duplicate left, for the purpose of comparison or study. The weight and settlement of the superincumbent earth has cracked all the tiles; but, on putting one of them together, I find it measures  $15\frac{1}{4}$  by  $11\frac{1}{2}$  inches, and is  $1\frac{1}{2}$  inch thick at the edges, and  $\frac{3}{4}$  inch thick in the middle. The coffin appears to have rested upon wood-work, or perhaps had been completely encased: for we found a great many nails, of various sizes, from two to twelve inches, lying by its side, and among a mass of decayed wood beneath it.

The addition of the little chamber (M) to the north end of the tomb appears to have been an after-thought, for it extends beyond the limits of the concrete foundation. When I first saw this chamber, I expected to find in it the sweepings of a funereal pyre, deposited in some coarse jar, as was the case in the largest of the Bartlow Barrows, where Mr. Rokewode describes one to have been placed on the outside of the *bustum*.

When I was at Cambridge this spring, delivering my annual course of lectures, I took every opportunity I could command of consulting some of the older standard works on Antiquities in the Public Library and Fitzwilliam Museum, expressly for the purpose of preparing myself for the task of opening this tumulus, and for maturing my judgment with respect to whatever might be found in it. In the course of my researches, I have met with ample evidence that the conjecture was correct which I hazarded in my former account last year, respecting the use of lachrymatories. These were not tear-vessels, as is almost universally believed—they were vessels for balms and balsams. The hypothesis of their being tear-vessels originated in an unphilosophical view taken of

the contents of one of them by an antiquarian who wrote early in the seventeenth century. The imaginations of the antiquarians of that day needed a little ballasting with the facts elicited by more modern science, to check their over-exuberance. The dreams of this propounder of tear-vessels were readily adopted by a crowd of half-observers, half-compilers; but were amply refuted by some of the more learned and careful antiquarians who succeeded them. It does then seem somewhat strange to a mere dabbler in this kind of research, that some modern antiquarians should persist in believing the ancients practised any such custom as bottling up their tears, in order to lay them by the ashes of departed friends. There is no such word as *lachrymatorium* in our Latin dictionaries. Let us in future call these vessels *vasa unguentaria*. They may all be classed in the same category as that "Alabaster box of very precious ointment," whose recording in the gospel is one of the noblest memorials ever circulated to the honour of the faithful. These *vasa unguentaria* were often made of alabaster—I possess a very pretty one, said to have been taken from a tomb in Egypt. They were sometimes hermetically sealed, to prevent the escape of the subtle odour; and thus it became necessary to break off the neck to get at the precious contents. I have made some further memoranda on the subject of urn burial, which may possibly be as interesting to others as ignorant as myself on subjects of antiquity. If I can find time to throw them into a presentable shape, I shall hope to offer them in the form of a lecture to the inhabitants of a neighbourhood which takes so much interest in this sort of research; but when or where I may be able to do this I cannot at present say.

J. S. HENSLOW.

*Hitcham, July 12th, 1844.*



Various barrows have been opened during the year, which, as well as the foregoing, furnish much support to the general observations detailed in Mr. Deane's paper.

#### BARROWS IN BOURNE PARK.

The hills running to the south of Bourne Park, near Canterbury, are covered with low barrows, which, from their shape and contents, and a comparison with those found in other parts of Kent, appear to be the graves of the earlier Saxon settlers in this district. Three barrows within the park, on the top of the hill in front of the house, were opened on Wednesday, the 24th of June, in presence of Lord Albert Conyngham, Sir Henry Dryden, Mr. Roach Smith, and Mr. Wright. Several of them had previously been opened by his lordship, but the only article found was one boss of a shield; it would appear as though the nature of the soil (chalk) had here entirely destroyed the deposit.

We first opened a large barrow, which appeared to have been rifled at some former period. Here, as in all Saxon barrows, the deposit is not in the mound itself, but in a rectangular grave dug into the chalk. At the top of the grave were found two portions of bones of the leg, and at the bottom a fragment of a skull in the place where the head must originally have been placed, some teeth which were at the foot of the grave, some other fragments of bones, a small piece of the blade of a sword, and an iron hook exactly resembling those on the lower rim of the bucket described below. At each of the four upper corners of the grave, was a small excavation in the chalk, which was filled with the skulls and bones of mice, with the remains of seed, &c., which had served them for food, mixed with a quantity of fine mould, apparently the remains of some decomposed substance. From the condition of the bones and seed, they would appear to be much more



modern than the original deposit ; but it is a remarkable circumstance that the same articles are found in so many of the barrows here and on the Breach Downs. The grave itself was of large dimensions, being about fourteen feet long, between six and seven broad, and somewhat more than three in depth, independent of the superincumbent mound.

The next barrow opened was a smaller one, adjacent to the former, of which the elevation was so small as to be scarcely distinguishable from the surrounding ground. The grave was filled, like the other, with the chalk which had been dug out of the original excavation. The body, which was perhaps that of a female, and the various articles which it had once contained, were entirely decomposed. A small mass of dark-coloured earth a little above the shoulder, apparently decomposed wood, seemed to be the remains of a small box. The bones were distinctly traced by the colour of the earth, a small fragment of the skull being all that remained entire, and from the quantity of black mould which occupied the place of the body, resembling that which in other places was found to have resulted from the decomposition of wood, we may be led to suppose that the body was placed in a wooden chest. Another large quantity of similar black mould lay together in an elongated form on the left side of the body towards the foot of the grave. In the corner to the right of the feet were found some fragments of small hoops imbedded in wood.

This small barrow lay on the east side of the one first opened. The last barrow opened was a large one to the west of the first barrow. In this last barrow was again found the small holes at the corners of the grave, but they were turned towards the sides instead of being turned towards the ends ; and they also contained bones of mice. This grave was nearly as long as the first, about a foot deeper, and rather broader in proportion to its length. The floor was very smoothly cut in the chalk, and was surrounded by a narrow gutter, which was not observed in

the others. It was not filled with the chalky soil of the spot, but with fine mould brought from a distance, and this was probably the cause of the better preservation of the articles contained in it. At the foot of the grave, in the right-hand corner, had stood a bucket, of which the hoops, in perfect preservation, occupied their position one above another, as if the wood had been there to support them. This bucket appeared to have been about a foot high; the lower hoop was a foot in diameter, and the upper hoop exactly ten inches. A somewhat similar bucket is represented in one of the plates of Douglas's *Nenia*. The hooked feet appear to have been intended to support the wood, and prevent its slipping in the bucket. From the similar hook found in another grave, and the fragments of hoops in the smaller grave, it is thought similar buckets were originally placed in both.

A little higher up in the grave, in the position generally occupied by the right leg of the person buried, was found a considerable heap of fragments of iron, among which were a boss of a shield of the usual Saxon form, a bit of a horse, which appears to be an article of very unusual occurrence, a buckle, and other things which appear to have belonged to the shield, a number of nails with large ornamental heads, with smaller nails, the latter mostly of brass. From the position of the boss, it appeared that the shield had been placed with the convex (or outer) surface downwards. Not far from these articles, at the side of the grave, was found the fragment of iron, consisting of a larger ring, with two smaller ones attached to it, which was either part of the horse's bridle, or of a belt.

On the left hand side of the grave was found a small piece of iron which resembled the point of some weapon. At the head of the grave, on the right hand side, we found an elegantly shaped bowl about a foot in diameter, and two inches and a half deep, of very thin copper, which had been thickly gilt, and with handles of iron. It had been placed on its edge, leaning against the wall of the grave,

and was much broken by the weight of the superincumbent earth. The only other articles found in this grave were two small round discs resembling counters, about seven-eighths of an inch in diameter, flat on one side, and convex on the other, the use of which it is impossible to conjecture, unless they were employed in some game. One was made of bone, the other had been cut out of a piece of Samian ware. The most singular circumstance connected with this grave was, that there were not the slightest traces of anybody having been deposited in it; in fact, the appearances were decisive to the contrary; the only ways in which we could explain this were, either that the body had been burnt, and the ashes deposited in an urn concealed somewhere in the circuit of the grave (which is not probable), or that the person to whom the grave was dedicated had been a chief killed in battle in some distant expedition, and that his friends had not been able to obtain his body. This view of the case seems to be supported by the fact that, although so many valuable articles were found in the grave, there were no traces of the long sword and the knife always found with the bodies of male adults in the Saxon barrows.

The three graves lay very nearly north and south, the heads towards the south, as was the case with many of those opened in the last century by Douglas, and described in his *Nenia*, the variations being only such as might be expected from the rude means possessed by the early Saxon invaders for ascertaining the exact points of the compass. It may be added that among the earth with which the smaller grave was filled, two small fragments of broken Roman pottery were found, which had probably been thrown in with the rubbish. It may be observed, that the different articles found in this, as in other early Saxon barrows, are of good workmanship, and by no means evince a low state of civilization.

BARROWS IN DERBYSHIRE, OPENED BY J. BATEMAN,  
JUN. ESQ., OF BAKEWELL.

On the 6th of May, 1844, I opened a barrow called Moot Lowe, situated in a rocky field of considerable elevation, about a mile south-west of Grange Mill, near Bakewell. The barrow is about fifteen yards in diameter, and about four feet higher than the surrounding field. We found under the turf, on the left-hand side of our trench, a large urn, measuring about sixteen inches in height, and thirteen inches in diameter at the mouth; made of coarse and badly-baked clay, and rudely ornamented with lines running in different directions. When found, it lay on one side, crushed to pieces from having lain so near the surface. Within the urn was a deposit of burnt bones, amongst which was a lance-head, or dagger, of brass, measuring  $3\frac{1}{4}$  inches in length, with a hole at the lower end, by which it had been riveted or otherwise fastened into the handle; it has some time been very highly polished. It is remarkable that this is the only brass dagger that I can trace as being found in the Derbyshire barrows, although it is by no means uncommon to find them in the south of England. A little nearer the centre of the barrow was a skeleton, with the knees drawn up, lying on some large lime-stones, but unaccompanied by articles of any kind. The ground in the centre of the barrow was at least four feet lower than the natural soil, and filled up with stones without soil, but nothing was found there. Dispersed amongst the soil, of which the barrow was in part composed, were found teeth of pigs and other animals, a small fragment of an urn, some chippings of flint, and a very few rat bones.

On the 8th of May, 1844, I opened a barrow called Sliper Lowe, situated on Brassington Moor. It is about twelve yards in diameter, but very low, being raised scarcely more than a foot above the ground: it is probably

reduced in height by having been ploughed over. We cut trenches through it in different directions, and found that it was raised upon the rock. On coming to the middle, we found a deposit of burnt bones, with two flint arrow-heads and two other instruments of flint. Proceeding a little deeper, we discovered a cist cut in the rock, which contained a very fine urn of clay, rather under-baked, and ornamented in a very uncommon and tasteful manner, measuring  $7\frac{1}{2}$  inches in height, and  $5\frac{3}{4}$  inches in diameter at the mouth. Under the urn, and at the bottom of the cist, lay the skeleton of a young person, apparently about ten years of age.

On the 10th of May, 1844, I made a farther examination of Galley Lowe, which I first opened on the 30th of June, 1843. We opened two trenches in the thicker end, which is raised about five feet above the ground, and which consists mostly of loose stones, held up by a row of large lime-stones set edgeways near the bottom. In one of the trenches, about three feet from the top of the barrow, and amongst the loose stones, was found a human skeleton, and near it, on a flat stone, a deposit of burnt bones. About a yard farther on, at the same depth, was another skeleton, evidently that of a very young man; both of them were unaccompanied by any kind of articles.

On the 10th of June, 1844, I opened a barrow situated in a field on Elton Moor. About the level of the ground, in the centre, we found a few human bones, which had been before disturbed, some animal teeth, a large flint arrow or spear-head, and a piece of a small urn, neatly ornamented. When near the south side of the barrow, and about eighteen inches below the surface of the natural soil, we came to the skeleton of an aged person, the bones of which were very much decayed; near the head was a small fragment of wood, of a half-circular shape, encased with iron; (it was at first like the half of a small egg, the iron being the shell, but it got broke, and I have obtained only a small piece of it); behind the skeleton was an urn



of badly baked clay, very neatly ornamented, which had been crushed by the weight of the soil with which it was in some measure incorporated. Inside the urn were found, all in a heap, one red and two light-coloured pebbles, an article of iron ore, polished, which was most probably used as an amulet, (one of the same material, and something like it, was found in Galley Lowe last year), a small celt of grey flint, a cutting instrument of grey flint, beautifully chipped, no less than twenty-one flints of the circular-ended shape, most of which are very neatly chipped, and fifteen pieces of flint of various shapes, some of them arrow-heads. Very few rats' bones were found in this barrow, but there were some burnt bones scattered about the last-mentioned skeleton.

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Various other sepulchral barrows were opened, on the morning of Tuesday, September 10th, upon Breach Downs, and also at Bourne, near Canterbury, under the direction of the President of the Archæological Association, Lord Albert Conyngham. Some of these had been previously examined, and found to contain the usual interments, with the ornaments commonly found in depositories of this character. Skeletons, beads, fibulæ, an urn and a glass cup, with, in one particular barrow, the unusual association of beads with an iron knife, were the articles found within them. A portion of a skeleton was also discovered, belonging to a human body, which, in the opinion of Professor Buckland, and T. J. Pettigrew, Esq., F.R.S., had not been entombed more than fifty years, and the only conclusion at which they could arrive was, that the person had been murdered and buried within the ancient barrow

where found. To strengthen this supposition, it was discovered from local annals that a notorious robber infested the neighbourhood, and that parties had been missed, whose absence could never be accounted for.

#### PRIMEVAL ANTIQUITIES OF THE CHANNEL ISLANDS.

By the labours and research of F. C. Lukis, Esq., of the Grange, St. Peter's Port, Guernsey, the existing primeval antiquities of the Channel islands have been brought before the public in the pages of the *Archæological Journal*. From that gentleman's contributions we have compiled the following information.

The relative position of the layers as they occurred in a section of the soil on the northern district of the island of Guernsey :—

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|--|---|
| I. Turf and soil, animal bones,<br>shells, stony rubbish.  | } Recent.                                   |
| II. White sand, silted, dark coloured deposits of sand, loam, shells, portions of mill-stones, querns, bricks, glazed pottery, coins, &c.  | } Medieval.                                 |
| III. Stony rubbish, rolled pebbles, flints, peat, stone quoits, stone mullers and portions of grinding-troughs, coarse bricks and tiles, bronze instruments and coins, burnt animal bones, &c. | } British,<br>Roman,<br>Gaulish,<br>Celtic. |



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|--|---|-------------------------|
| IV. Clayey soil, stone imple-<br>ments, charcoal (rare), frag-<br>ments of burnt clay, sun-<br>baked pottery, portions of<br>zig-zag borders, human<br>bones, burnt and unburnt,<br>stone hammers, flint arrow-<br>heads, yellow clay, frac-<br>tured pebbles, &c. | } | Celtic and<br>Primeval. |
|--|---|-------------------------|

Position of substances in several other parts of the island of Guernsey, in the vicinity of churches or ecclesiastical buildings.

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|---|---|---|
| I. Turf and soil, shells and ani-<br>mal bones, stony rubbish.  | } | Recent.                                   |
| II. Loam and sand, gravel, bricks,<br>pottery and tiles, clippings<br>of slate, lime mortar, con-<br>taining <i>crushed unburnt</i><br>shells, clippings of Caen<br>stone, Purbeck marble, ani-<br>mal bones, coins, mill-stones<br>(basalt), human bones, sub-<br>marine peat, &c. | } | Medieval.                                 |
| III. Stony rubbish, horses' bones,<br>teeth, stone mullers, flint<br>arrow-heads, querns and<br>grinding troughs, coins,<br>bricks and tiles, Samian<br>ware, unburnt pottery,<br>stone implements, stone<br>celts, and hammers, &c.  | } | British,<br>Roman,<br>Gaulish,<br>Celtic. |

The early antiquarian remains in these islands belong to a period connected with that which has usually been called British, Gaulish, Cymric, and Celtic, and were certainly the works of the primeval race which inhabited them. They have been but imperfectly examined, and with the exception of two or three Druid's altars, described in the *Archæologia*, little had been done to investigate them before the present time.

Without entering into the subject of "Druidism," or the habits and customs of the Celtic race, it will suffice to describe the materials and appearances in those monuments which have been explored in these islands.

THE CROMLECHS.—After the investigation of about twenty of these chambers of the dead, and examining their contents, the result has been convincing and satisfactory as to their original use, and they can no longer be considered otherwise than as ancient catacombs, erected by a remote people.

The first cromlech which was inspected is situate on the summit of a gentle hill, standing in the plain of l'Ancrese, in the northern part of Guernsey. The spot was well chosen, being remarkable at a distance, and the highest ground in the neighbourhood. Large blocks of granite are here and there visible on the sides, and in their form emulate the quiet resting-place now described. Five large cap-stones are seen rising above the sandy embankment which surrounds the place: these rest on the props beneath, and the whole catacomb is surrounded by a circle of upright stones of different dimensions. The length of the cromlech is 41 feet from west to east, and about 17 feet from north to south, on the exterior of the stones. At the eastern entrance the remains of a smaller chamber are still seen; it consisted of three or four cap-stones, and was about 7 feet in length, but evidently within the outer circle of stones. At the period it was constructed the sea was at a greater distance from the site of the hill than at present, for the whole neighbourhood bears marks of the inroads of

that element: the near approach of the sandy hills around it was caused by those events which have so materially changed the coast of these islands, as well as that of the opposite continent. The discovery of this monument, and its partial disturbance, took place in the year 1811, by a party of soldiers, who were permitted to dig about it, but after a few days of unprofitable labour, the fears that the massive cap-stones would fall in, induced the then lieutenant-governor to discontinue the work. The sand being allowed to accumulate, the whole was nearly again covered, when in 1837 I commenced the investigation of this ancient monument of the dead.

Tradition has left us no trace of its original name. Its earliest appellation is that of Le Mont St. Michel, given it most probably in the mediæval period, when the monks of Mont St. Michel established an abbey in the neighbourhood, part of which is still seen, near the Vale church, which is also dedicated to that saint. The "Temple des Druides," "Druid's Altar," and l'Autel des Vardes," are all modern names, given it since 1811.

As soon as an entrance could be obtained so as to work the interior, the upper stratum was found to consist of white sand, of the same description as that which is universally spread over the land in the vicinity, called the Common of l'Ancrese. The next layer was sand of a dark colour, which appeared to have been silted at an earlier period than the first mentioned. The same appearances are observed over various parts of the common. Immediately below was found stone-rubbish, and portions of the sides of the cromlech, which had at some distant period fallen in; this was accompanied by animal bones: these were chiefly of the horse, the ox, and boars' tusks. After this followed a dark stratum, containing limpet shells, broken pottery, stones worn on two sides by rubbing for grinding processes, which were called mullers, portions of stone troughs used for pounding, flat stone querns, animal bones burnt, and stone hammers. The lowest bed now

appeared, in which were found jars and vessels of sun-baked pottery, human bones, burnt and unburnt, mixed with smooth pebbles of dark blue sienite and greenstone, flint arrow-heads, and stone celts. The mass in the centre of the cromlech lay in greater confusion and disturbance than the substances which were found near the sides. On the south side a flat slab of granite was discovered ; it was supported upon small blocks, having the appearance of a diminutive cromlech, and as the inside was still unmolested and free, the first complete jar was removed carefully, with stone and bone ornaments and clay beads. It was then observed that this lowest stratum lay upon a flat pavement of rude flags of granite, and that the jars and bones were placed in distinct heaps on the floor of the cromlech, and that the rolled pebbles mentioned above had been used to separate them in detached spots. The vessels contained only the dark mass which had fallen in, mixed with limpet shells, but in no instance could be perceived the least vestige of human remains within them. The yellow clay, or original soil, was mixed with the contents, without any sand, exhibiting at once its previous state before the inundations of that substance, as stated above. No vestige of any metal was observed during the examination, and the many rude stone implements found therein made it evident that none was then in use ; many pieces of clay of a peculiar form were found, from three to six inches in length ; these were made by rolling a piece of clay in the hand, and striking each end against a board ; they still bear the marks of the inside of the fingers, with the joints and impression of the skin of the maker. The quantity of human bones found within this chamber was great, and corresponded with the number of vessels of all sizes discovered with them. In the spaces between the props were lodged vases, bones, and skulls, as in a recess, after the manner of a catacomb. No attempt at orientation could be here adopted, and the bones were, from their position, brought to their final resting-place after the flesh had been removed by

burning, or some other means. The burnt human bones appeared in distinct heaps, and the jars in contact had partaken of the colour of them. The very perfect calcination which had been adopted made it difficult to conceive what kind of process had been used; little or no charcoal was observed; the teeth were of a fine jet black, and the bones of the jaws grayish white, and in some instances tinged with turquoise green colour.

It will be easy to perceive that the various heaps of human remains, which lay scattered on the floor of the cromlech, had been therein deposited at different times. The shapes of the urns, in like manner, denoted an improvement in their manufacture, but it was only after having explored several cromlechs that the primeval deposit was clearly ascertained, as consisting of materials of different periods. In some districts which might be imagined of contemporaneous origin, the character of the pottery was found to be very similar, both in respect to their pattern and the quality of the substance used.

As several vessels bore the marks of use previous to interment, there can be no doubt but that the most valuable and useful articles were deemed the most worthy of accompanying the remains of the departed. The same practice still prevails among different tribes in the Southern ocean, as well as among the Esquimaux. The original contents of the vessels could not be ascertained, and excepting limpet shells, no trace of other substances was observed. The fragments of the jars were carefully collected, and being easily distinguished by the thickness or colour of the pottery, they were rejoined together by means of strong glue or cement, and restored to their former shape.

In most instances the mode of fracture was indicated by the edge of the fragments, and confirmed the supposition of the gradual filling of those vessels which had retained an upright position in the cromlech. When the primeval deposit consisted of two or more layers, the difference was easily perceived by the yellow clay which prevailed in the



lowest bed, and in which the more ancient materials were always discovered. The next stratum was of a dark colour, and contained a greater number of limpet shells and vessels, differing in shape and material.

The lower stratum, which contained the original or more ancient materials, must have lain undisturbed for many years before the next layer covered it. A singular proof of this was exhibited in exploring a cromlech in the island of Herm, where a human skull, found in the lower stratum, was curiously covered with snails' shells, which had hibernated upon its surface. The death of these snails (*Helix Nemoralis*) must have occurred after the falling in of the sides, or second deposit, when being covered over they remained fixed to the spot. This circumstance, with the appearances of the cromlech at l'Ancresse, and the observations made at the Creux des Fées, in the parish of St. Saviour's, prove the original state of the dark sepulchral chamber.

About forty urns of different sizes were obtained from the cromlech at l'Ancresse, but from the quantity of pottery found therein, not fewer than one hundred varieties of vessels must have been deposited from time to time during the primeval period. The figures of the urns will form the subject of another paper. The largest was about eighteen inches in height, the smallest four.

The markings and zig-zag borders appeared to have been made by the hand with some sharp instrument, during the period of the hardening of the clay in the sun's rays. The clay beads were of various sizes. Some measured two inches in diameter; others were flat, with the perforation counter-sunk. No coin or metal of any sort was discovered, although the greater part of the contents was passed through a sieve, the use of which cannot be too strongly recommended in such researches.

The grinding-troughs were doubtless in use at a very early period, and appear to have been succeeded by the querns, which existed in private families till the introduction

of mills. The process of pounding could be well performed by means of the stone mullers here shown. They were simple rolled pebbles of various sizes, and were used as a pestle, or worked round the trough with the hand. This method is still observed among the natives of India and South America, where rice and other grain is to be pounded. Some of these are worn on one side, others on both sides, until they became wedge-shaped, whilst some are flat at both extremities.

The cromlechs of the Channel Islands, from whose enclosures, intermixed with the vestiges of mortality, have been obtained a variety of stone instruments well adapted to the necessities of a rude and simple people inhabiting the wilds of a primitive country, vary in their arrangement and construction precisely in the same manner as has been observed in other countries.

It has been remarked that several of them are placed nearly east and west; this is often the case in these islands as well as in France, but whether from accident or design, it is difficult to decide: many in Brittany are due north and south; two out of three at P'Ancrese, in this island, are also in that position; and in the plain in the island of Herm, one due east and west is only 30 feet distant from another north-west and south-east; with this exception, all the *large* cromlechs, in Guernsey at least, are placed east and west.

The general shape and position of the stones differ in no respect from those of other countries, except in size and material. Large and ponderous granite blocks, supported on massive props, (usually placed with the smaller ends downward,) constitute this lonely chamber of the dead. Occupying the interstices of the props are found smaller stone works, so wedged and adapted as to prevent the falling in of the ground, or tumulus, which accompanies the sepulchre. A large circle of single upright stones, planted at uniform distances from each other, and from the *first stones* laid down, completes the structure under



consideration. A slab, or a flat pavement, is often seen beneath the deposit within it, and where such is wanting, I have usually remarked a firm, clean, and level base. All these slight differences of construction may frequently be accounted for, from circumstances occasioned by the localities where they exist. It has been customary to give different appellations to these structures, according to their shape and form, or agreeably to the hypothesis endeavoured to be maintained. From the foregoing observations it will be easily perceived, that whether the cromlechs partake of the circular or square form, or are directed either east or northward, their design remains the same. I may, however, further state, as regards the object intended, that several simple circles of stones of small dimensions, which would have constituted the bardic circles of the poets, have been opened in these islands, and have presented in like manner the mixed remains of our species, with rude works of art.

The fine and interesting monument of primeval architecture, once consecrating the island of Jersey, was formed of a circle of small cromlechs, with a covered avenue leading into the interior. The one now existing on the hill at the Couperon in that island, is of a rectangular form, and has not yet been accurately examined. The early people whose memorials we are investigating, occupied these countries during a long series of years. On this ground, among others, we may account for many of the variations observable in their constructions. The description of one cromlech might, *prima facie*, be considered as a type of all such structures; but in the present state of our knowledge it is necessary to give these particulars, as they tend to elucidate a subject on which so much has yet to be learnt. The period we have assigned to their construction, involving the manners and customs of an early race, requires every little fact to be noted, every detail to be given, during the exploring of those few remains which have escaped the ravages of time for our contemplation. With

this view it has been my practice, on approaching a locality intended to be examined, to proceed with caution. An accurate plan and sketch are taken of such appearances as present themselves *before* working. All the undulations of the surface near the spot are observed; a slight ascent of a few inches towards the suspected site has often proved a valuable indication, and tended to confirm the question of a recent or primeval disturbance of the original ground; a dry or barren portion of land has often pointed to a shallow depth of soil, resting over a concealed grave or catacomb. These few remarks are added to those already made in the first part of these observations, intended for the use of the student.

Roman coins are not unfrequently found mixed with the ancient Gaulish, in the vicinity of these localities; but the original deposit contains no trace of metal, as far as my observations have extended. The absence of these memorials of the dead in the neighbourhood of large towns, may be attributed to the increase of population and civilization, their gradual removal keeping pace with improvements, or the agricultural clearing of the ground. Even in the Channel islands many have disappeared. The Rev. Mr. Falle, who wrote in the year 1734, mentions that many were observable in his day. Another writer, quoting a MS. which belonged to James II, now in the Harleian Collection, entitled "Cæsarea," states, "there are in Jersey about half a hundred of them." Mr. Poingdestre, formerly Lieutenant Bailiff of Jersey, says that he "found about fifty collections of *stones* in that island," and he "reckoned only those which were *visible* above ground." It is a painful statement now to make, that not more than five or six monuments of this ancient period can be enumerated, including that curious and extraordinary arrangement of stones and cromlechs, which, in a moment of enthusiasm and loyalty, was voted and presented to General Conway, then governor of the island, and which were afterwards absurdly erected in his park, near Henley-upon-Thames,

where they stand a monument of exile and mistaken liberality.

There are two small cromlechs on the plain of l'Ancresse in Guernsey; they consist of props and capstone, and have their openings to the southward; several portions of earthen vessels, celts, and arrow-points, were discovered in them in 1838; the quality of the pottery was of a finer description in several instances than that of the large cromlech on the hill near them. The stone celts found were so placed among the contents as to preclude the possibility of their having had any handles, or of their being attached and fixed, as has been supposed; none are *perforated*, as mentioned by Mons. Mahé, neither do they seem conveniently made for being fixed into a frame, as supposed by other authors; the high state of polish they possess disqualifying them for being thus held. This very perfect and symmetrical shape and smooth surfaces, would indicate that they were used in the hand for cutting purposes, and as attempts at *ornament* are discoverable on several of those of Guernsey, it cannot be doubted that they had some particular and distinct use. The polished edge renders them capable of being admirably adapted for flaying animals, and perhaps used afterwards for cutting the green hide into thongs and cordage.

About one hundred stone celts have been picked up from time to time in Guernsey, where they are, as everywhere else, called "thunder-bolts," or, in the dialect of the country, "coin de foudre." They vary in size from that of 1 to 13 inches, and are most commonly made of fine-grained stones. Out of fifty in my cabinet, only six are of flint, the rest are of jade or choloritic rock, serpentine and primitive greenstone, agate and porphyry, quartz and prehnite, and two or three are of sienite.

Another large cromlech, known by the name of l'Autel du Tus, or de Hus, stands upon a rising ground near the district called "Paradis." The fine elevated block of granite which covers the western end is conspicuously seen

from a distance on the side of the high road. The interior in form resembles (although at present it is in a less perfect state) the celebrated cromlech in the isle of Gavr' Innis in the Morbihan. The total length is about 40 feet, but the east end near the road is abruptly stopped by a large stone, which probably once was placed on the adjoining props: if so, some portion of the end was destroyed in making the road. The western chamber of du Tus, covered by three capstones, is about 16 feet square, or nearly double the size of that at Gavr' Innis; from this space it narrows into another chamber, formed by the lateral props, which is 11 feet in length by 9 feet wide; here several upright stones traverse the end, separating it from another chamber, also 11 feet long; adjoining the two last compartments, on the north side, is attached another, 8 feet by 7. The shape of this cromlech corresponds with the one above mentioned, and it is not difficult to perceive the additions which have been made to the first, or western chamber, from the period when it stood in the centre of the surrounding circle, which is nearly 60 feet in diameter. I think it may be fairly conjectured, from the examination here made, that the lengthened form of the tumulus which covers that of Gavr' Innis, denotes also additions to the original structure, and the *steps* lying across the "avenue" show the divisions of the chambers, as in Guernsey. The western chamber, opened by me in 1837, was found much disturbed, and nothing but stony rubbish was met with.

The elevated and commanding appearance of the large granite capstone, which weighs many tons, and rises conspicuously above the rest, had made it an object of attraction, and doubtless it had been frequently ransacked.

The cromlech, "the Trepied," is a name sufficiently modern to denote the loss of its original appellation. It is of an oblong figure, and was covered by three or four capstones, the principal of which remains in its place, the others have fallen in. Jars, human bones, and flint arrow

heads, were found in the interior. The character of the pottery bore a strong resemblance to that discovered in several places in the island of Herm, the urns usually being tulip-shaped, with a few markings and borders of irregular patterns, evidently done by the hand.

The round and oval compressed clay-beads discovered at l'Ancrese, as well as at Carnac, cannot but excite inquiry as to their use; their size would render them inconvenient to be worn round the neck as ornaments, but if used only at the funeral rites, they would tend to express the feelings of the attendants on those mournful occasions, and, as we observe in the customs of other nations, they would be laid with the remains left in the sepulchre. Stone and bone annulets were also found with them; the former are of serpentine, clay-slate, and lapis ollaris, and are known among the country people as "*Les rouettes des Feëtaux*;" these were worn, and perhaps believed to possess some preservative charm, as the amulet of after ages. A few beads of bone were also discovered. The form and quality of the earthen vessels denote a very early attempt of that art, which in other parts of the world had arrived at a high state of perfection.

The cromlech situate on the promontory of Le Rée, named Le Creux des Feés, is open at the eastern end, through which you enter into a fine chamber of 7 feet in height, covered by two blocks of granite, each 10 feet wide by 15 in length. At the entrance it is only 2 feet 8 inches wide, but increases to 11 feet within the interior, a row of upright stones on each side forming a passage leading into it; about midway was found a step across the avenue, but whether any separation once existed, so as to form an additional chamber, could not be determined. In exploring this in 1840, numerous jars and urns were discovered, a few bones and ashes were strewed about the floor, fragments of several vessels of good pottery were found, bearing the same designs as those of Carnac and other similar structures in the north part of Guernsey and Herm.



On another hill, in the parish of the Vale, may be seen one remaining capstone, 13 feet long by 6 wide, which, according to tradition, formed part of a celebrated cromlech of nine stones, perhaps the largest in these islands. The name by which it was known to our forefathers is significant of some property inherent or accidentally pertaining to some one of the stones composing this Celtic remains: "La roche qui sonne" was ascribed to it, from the sound which issued from the hollow chamber beneath it, when struck on the surface. Urged by the value of the material, the former proprietor of this monument endeavoured to accomplish that which time and the elements had been unable to perform. The same year, however, his dear-bought temerity was arrested by his dwelling-house being destroyed by fire, and some of the inmates falling a prey to the devouring flames! This ill-fated coincidence has left an indelible impression on the minds of the country people, who relate the event, and the antiquary may rest assured that the remaining portion of this once venerated cromlech will be left for many years yet, to point to the spot where stood the mysterious "Roche qui sonne!" Under this capstone several vases were discovered in the lowest part, or primeval deposit, above which, however, a metal bracelet, in the form of a torques, as also one made of jet, were found. In this spot was a small coarse earthen vessel, not unlike a jug with one handle, being the only one of that description met with during our explorings in these islands!

On the plain of l'Ancresse, in sight of three or four cromlechs, is a cairn of granite blocks, now much reduced in height, still called "La Rocque Belen" or Balan; a name too significant, and of too frequent occurrence in Celtic districts, to be overlooked. At a short distance from this spot is another object perhaps of former idolatrous veneration, retaining the title of "La Fontaine des Druides," not far from which, according to the late Mr. Joshua Gosselin, there was a fine rocking-stone, now



destroyed. Such a variety of objects and localities, denoting remains associated with paganism, within a short distance from each other, can scarce be the effect of accident. The proximity of Christian chapels, built almost on the very site of these places in the first years of missionary exertions, is a fact which also deserves notice. The large cromlech and circle of Du Tus, or De Hus, is on the same hill as the first Christian chapel, built by St. Maglorius, on the then island of the vale; and the spot on which the priest's house was situate is called "Paradis," perhaps in contradistinction to the favourite haunt of the pagan worshipper, who still held some secret veneration for his former associations: nor is this a singular instance in these islands, for it may be seen that nearly all the first Christian establishments are near to those places which still retain Druidical remains.

The great variety of vessels usually discovered within these tombs were intended to contain food and presents, as offerings to the manes of the dead; the abundant distribution of limpet shells throughout the cromlechs of the Channel islands would, in like manner, lead to the same conclusion, this shell fish having been very generally used as food from the earliest period.

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#### INTERESTING DISCOVERIES OF ROMAN ANTIQUITIES AT DYMCHURCH, KENT.

The following paper, corrected by the hand of its author, the Rev. Stephen Isaacson, of Dymchurch, Kent, was delivered before the members of the Section of Primeval Antiquities, at the first general meeting of the Archæological Society, held at Canterbury, in September, 1844.

The encroachments of the sea toward the western boundaries of Dymchurch, having rendered it advisable to alter the direction of the great wall, Mr. Elliott, the talented engineer employed in the superintendence of that stupendous work, determined to form a new line, about one hundred and fifty yards more inland; and for the purpose of constructing the necessary earth-works, a considerable quantity of soil was dug from the neighbouring fields. In the course of these operations, extending to above a furlong parallel with the wall, vast masses of pottery were met with, which, it appears, in the first instance, attracted but little attention, and no doubt many valuable specimens were destroyed, from an entire ignorance of their value. At length, however, a large urn, containing two beautiful specimens of Samian ware, was discovered in a perfect state. The urn, which measures eight inches in height, and ten inches in diameter, contained portions of human bones which had undergone combustion, the beautiful Samian patera and amphora above alluded to, and a smaller jar, of very peculiar ware, resembling stone. Height of patera,  $2\frac{1}{2}$  inches, diameter, seven; bottom, three. Height of amphora,  $4\frac{3}{4}$  inches, diameter of mouth external,  $1\frac{1}{2}$  inches, internal, three quarters of an inch, bottom,  $1\frac{3}{4}$  inch. The smaller jar measured  $3\frac{1}{4}$  inches in height,  $2\frac{3}{4}$  in diameter at the middle, and  $1\frac{1}{2}$  at bottom. Shortly afterwards an elegant urn of fine slate-coloured ware, chastely ornamented, eight inches in height, seven inches diameter in the middle,  $4\frac{1}{2}$  at the top, and  $2\frac{1}{4}$  at the bottom, with a smaller one,  $5\frac{1}{2}$  inches in height,  $4\frac{3}{4}$  in diameter,  $2\frac{1}{4}$  at bottom, filled with charred bones, were discovered.

Subsequently, at various times, a small elegant urn,  $3\frac{1}{4}$  inches in height,  $2\frac{3}{4}$  diameter in middle, and  $1\frac{1}{2}$  at bottom—a salinum of inferior red ware,  $1\frac{1}{2}$  inch in length,  $3\frac{1}{2}$  diameter at top,  $1\frac{3}{4}$  at bottom—a jar of coarse dark ware, fine shape, three inches in height,  $3\frac{1}{2}$  in diameter at top, and two at bottom—one of fine quality and superior

shape, three inches in height, four diameter at top,  $1\frac{1}{2}$  at bottom; another of red ware, very nearly three inches in height, four inches diameter at the top,  $3\frac{3}{4}$  at the middle, and  $1\frac{1}{2}$  at bottom—all in good preservation, have been exhumed. And the fragments of three others, which may, with care, be restored. Independent of these, the handle and mouth of a very large amphora, portions of smaller ones, upwards of one hundred and fifty tops of jars, urns, and amphoræ, all differing in size, shape, and materials, together with masses of prepared clay, and apparently rejected portions of pottery, have been found. Whilst the specimens of Samian ware, of the most exquisite design and workmanship, prove that not merely a temporary landing, but a permanent settlement of the Romans took place at this spot. Some of the larger pateræ, ornamented with the lotus leaf, &c., have been riveted, proving the high estimation in which they are held, and the name of Censorinus may be added to the list of potters hitherto known.

Nor is the interest of this discovery confined to the above objects. Stone, hewn into various shapes for domestic purposes, such as triturating corn, pounding meal for paste, hones, whetstones, and amulets of burnt clay, have been constantly turned up; and the handle of a knife or dagger, formed from the horn of some of the deer tribe, is a curious specimen of the arts at this early period.

The only coins discovered were two of second brass, and a small one of copper; but all so defaced by time, and the injudicious efforts made to decipher them, that they are utterly valueless. One is said to be an Aurelian, and the other a Pius.

Among the other interesting articles met with, must not be omitted the handle of a knife, curiously inlaid with silver, which, it is conjectured, is of Saxon manufacture, and a small shield or badge of much later date, bearing *azure a lion rampant billette or*, in excellent preservation—a similar shield, rather larger, was recently found at

Postling, bearing a peacock displayed, the body of white enamel. It has been stated that these were ornaments worn on the frontlets of bridles, but from their size and style, I conceive it more probable that they are badges worn on state occasions by the feudal retainers of the (Norman) nobility.

Upon a minute investigation of the spot where these specimens have been exhumed, there appears very strong reason to believe that much yet remains undiscovered. And the appearance of the land indicates the existence at some remote period of extensive earth-works, if not of a more permanent establishment; whilst the masses of burnt earth, fragments of prepared pottery, moulds, and other articles connected with the manufactory of earthenware, and the rude vessels which, though unfit for the market, might be available to the labourer employed in the works, and of which numerous fragments are everywhere found; together with the nature of the soil in the immediate vicinity (a fine blue clay, admirably adapted for every description of ware)—all warrants the idea that not only was there an extensive and flourishing settlement here, but a manufactory of every species of domestic utensil, from the elegant urn, and chastely modelled goblet, to the more common vessels used for domestic purposes. Nor may it be foreign to the subject to observe, that within a short distance exists a bank, still known as the “Money Bank,” from the fact that for many years coins were continually discovered therein; and the peasant looked upon it as a kind of Romney Marsh *El Dorado*.

The only fragments of glass consist of the entire neck of a jar of excellent quality and workmanship, the process of the manufactory of which is at once curious and interesting, as the neck must have been folded over when in a pliable state. The article itself exhibits the high degree of perfection to which the art of glass-making had arrived, and in conjunction with the specimens of Samian and

other pottery of superior quality, indicate the residence of wealthy and distinguished Romans.

But, perhaps, the bones of large extinct species of animals, as well as the many human skeletons buried on north and south, with one arm crossing the chest, and the other the lower extremity of the body, may command an equal interest with the above. Amongst the most perfect, we have the vertebra (twenty-five inches circumference) and fragment of a rib ( $9\frac{1}{2}$  in ditto) as well as a portion of the tibia\* ( $25\frac{1}{2}$ ) of some gigantic animal of the Mammoth species, which, by anatomical analogy would have been about twenty-eight feet in height; and two vertebræ, measuring twenty-seven inches in circumference, by  $6\frac{1}{4}$  length, of one of the Saurian tribe—which must have belonged to an animal at least eighty feet in length, if we may judge from the fossil remains hitherto found. The discovery of these latter bones is the more remarkable, if properly referred to the class conjectured, from the fact that no remains of the tribe are known to exist, except in a fossil state. And even should they turn out to belong to the cetacei, the ages which must have elapsed since their inhumation beneath the masses of pottery and other debris, cannot fail to excite our admiration at the wonderful state of preservation in which they now appear. The tusks of boars, the teeth of horses, with the bones of other animals not appropriated, which have been found in large quantities, and in various stages of decomposition, are further proofs, not only of the magnitude of the settlement, but of the lengthened period which it was occupied; and should it be objected that no vestiges of metallic substance, either weapons of warfare or domestic tools have been met with, the reply is, that the nature of the soil is most inimical to their preservation, and that fragments of iron only recently cast away, such as old traces, horse shoes, a

\* This Dr. Buckland pronounced to be the arm of a whale!



plough hammer, &c., have in a few years been found almost utterly destroyed.

Under any circumstances, the discovery of these interesting remains of former ages in this parish must be looked upon as a most remarkable occurrence. Up to this period there does not appear to have existed an idea that the Romans made any permanent settlement within the boundaries of Romney Marsh; not one of the Kentish historians hazards even a conjecture upon the point, and yet, strange to say, it is far from improbable that upon this very spot the first Roman standard was planted. The surface of the country, its distance from Dover, and various other features correspond with the description given by Cæsar himself of his point of debarkation; and if in all the minor details we cannot trace a direct affinity, Dymchurch must in future at least attract the attention of the antiquary to this new field opened to his speculations.

As, however, to carry out my views on the present occasion might encroach too much on the time and attention of this learned assembly, and be considered possibly in some respects irrelevant, I shall leave the bare enumeration of the articles detailed to speak for themselves, and let the public draw such inferences as the nature of the evidence may appear to warrant.

Whether the conjectures now hazarded will bear the critical investigations of more profound antiquaries I cannot determine; but I think it must, at all events, be allowed that the Romans at one period occupied the spot in question; and that the following extract from Cæsar's own account of his first descent upon the English coast will acquit me of temerity in maintaining the proposition. *Ipsæ hora circiter diei quartâ cum primis ratibus Britanniam attigit; atque ibi in omnibus collibus expositas hostium copias, firmatas conspexit. Cujus loci hæc erat natura: adeo montibus augustis mare continebatur, ut ex locis*



superioribus in littus telum adjici posset.\* Hunc adegrediendum nequaquam idoneum arbitratus locum, dum reliquæ naves eò convenirent ad horam nonam anchoris expectavit. Interim legatis tribunisque militum convocatis, et quæ ex Voluseno cognovisset, et quæ fieri vellet, ostendit, &c. &c. His dimissis, et ventum, et æstum uno tempore nactus secundum, dato signo et sublatis anchoris, circiter millia passum VIII. ab eo loco progressus, aperto ac plano littore naves constituit.

It is worthy of remark that the description given by Mr. Lukis, in his observations on the primæval antiquities of the Channel Islands, of "many pieces of clay† of a peculiar form, from three to six inches in length, made by rolling a piece of clay in the hand, and striking each end against a board, which still bear the marks of the inside of the fingers, with the joints and impression of the skin of the maker," is applicable to immense masses of similar articles discovered at Dymchurch—whilst the simple rolled pebbles, which were used as a pestle, or worked round the trough with the hand, which existed in private families till the introduction of mills, and the clay beads two inches in diameter, or flat with the perforation counter sunk, are identical with the remains found in this place.

\* The first part of this description accurately describes the line of coast from Dover to Folkestone, whilst the latter would point out, both as to the character of the country, and its distance from the former place, the point of landing of the Romans at Dymchurch.

† In Miles's description of the coal-money, we read that "several pieces of reddish clay were discovered, which appear to have been taken when in a moistened state, and clenched within the hand, as the marks of the fingers, and, in some instances, the impression of the cutis, are perfectly distinct."

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## ROMAN LONDON.

During the course of several years, in the many extensive excavations made in the City of London, to widen and improve close and dense localities, various remains of Roman London have been discovered, which must be considered of national interest, and as worthy of record. Although for reasons unexplained, and perhaps inexplicable, these discoveries have been unregarded by those whose duty, if not inclination, ought to have led them to conserve such things, yet by the ardour of A. J. Kempe, Esq., and Mr. Charles Roach Smith, many of these remains have been noticed and described, the details of which will without doubt prove of value to the future historian, as they do to the antiquary of the present day. Few persons reflect upon the vast influence exercised on Britain by the Romans, forgetting that they occupied the land four hundred years. The remains of their lengthened sojourn must therefore have been coequal with such civilization as had grown up in the country through this great people.

In the *Archæological Journal* for June, is an excellent paper, by Mr. C. R. Smith, entitled "Roman London," from which we take such extracts as will show the principal localities occupied by the Romans in our great metropolis.

It would appear that the first settlement of the Romans was made on the banks of the Thames, about the centre of the present city.

The line of the Roman wall is well known, stretching from the Tower through the Minories to Aldgate, Houndsditch, Bishopsgate, along London Wall to Fore-street, through Cripplegate church-yard, thence between Monkwell-street and Castle-street to Aldersgate, through Christ's Hospital to Newgate and Ludgate towards the Thames. The erection of this wall was probably a work of the latter

days of the Romano-British period. We refer to other evidence to show that originally the bounds of the Roman town must have been confined within narrow compass on the rising ground bordering the river.

In various central parts of the present city, embedded in the natural gravel, Roman skeletons have been found, accompanied with urns, coins, and other remains, which leave no doubt of the sepulchral character of the deposits. Several skeletons have been discovered in King William-street, at the corner of St. Swithin's-lane, and with them fragments of pottery, and coins, in second brass, of Antonia, Claudius, Nero, and Vespasian. As all the coins found under similar circumstances in the centre of the city are invariably of the higher empire, these interments we infer were made in early times, and probably soon after the time of the last named emperor, when no buildings stood near, and when the district was resorted to for the burial of the dead, as being remote from the town.

During the excavations made for the foundations of the New Royal Exchange, an ancient gravel-pit was opened. This pit was filled with rubbish, chiefly such as at the present day is thrown on waste places in the precincts of towns; dross from smithies, bones and horns of cows, sheep, and goats; ordure, broken pottery, old sandals, and fragments of leathern harness, oyster shells, and nearly a dozen coins, in second brass, of Vespasian and Domitian. Over the mouth of the pit had been spread a layer of gravel, upon which were the foundations of buildings and a mass of masonry six feet square, two sides of which still retained portions of fresco-paintings with which they had been ornamented. Remains of buildings covered also the whole site of the present Exchange.

Roman London thus enlarged itself by degrees from the banks of the Thames towards Moorfields, and the line of wall east and south. The sepulchral deposits alluded to confirm its growth; others, at more remote distances, indicate posterior enlargements; while interments discovered

at Holborn, Finsbury, Whitechapel, and the extensive burial places in Spitalfields and Goodman's Fields, denote that those localities were fixed on when Londinium, in process of time, had spread over the extensive space enclosed by the wall.

Opposite Finsbury Circus, at the depth of nineteen feet, a well-turned Roman arch was discovered, at the entrance of which, on the Finsbury side, were iron bars placed apparently to restrain the sedge and weeds from choking the passage. In Prince's-street, on the west side of the Bank, in Lothbury, Token-house Yard, and the adjoining parts, the natural boggy soil descends to a great depth, but the superficial strata contain the remains of houses and their pavements. In many parts of this district wooden piles were driven through the unstable foundations into the natural gravel to form a solid substructure.

Discoveries of tessellated pavements on and about the site of St. Saviour's church, and other remains of buildings, pottery, lamps, glass vessels, and various domestic utensils and implements throughout the line of High-street, nearly as far as St. George's church, demonstrate the claims of a portion of the Southwark side of the Thames to be comprised within the bounds of Roman London; and these claims are further supported by an ancient extensive burial-ground discovered on the site of that now attached to the dissenters' chapel in Deverill-street, New Kent Road.

It may, for the present, be sufficient to adduce some arguments in support of the belief that the two divisions of Londinium had a connecting medium somewhere about the site of Old London Bridge. The uninterrupted possession of this locality by a succession of bridges up to the times of the Anglo-Saxons is well authenticated, and is of itself presumptive evidence of a prior erection. Dion Cassius, who lived in the early part of the third century, when recording the invasion of Britain by Claudius,

incidentally mentions a bridge over the Thames, and this notice, however indefinite as to locality, seems to determine the early existence of a bridge, which the context may incline us to fix at or near London. Other considerations in favour of this opinion, are the extent, population, and commerce which Londinium then possessed. It was also the focus, to which converged the military roads, and the thoroughfare for troops from Gaul and Italy to the various stations in the northern parts of Britain. In such a town, situated, as has been shown, on both sides of the river, and to a people like the Romans, accustomed to facilitate communication with all parts of their provinces, as well as to adorn their towns with public works, a bridge would be much more indispensable than at such places as *Pontes, ad Pontem, Pons Ælii, Tripontium, Durolipons, &c.*, the etymology of which names shows that bridges were not uncommon in Britain.

Some excavations made for sewers in Thames-street led to discoveries which confirm the truth of Fitz-Stephen's assertion that London was formerly walled on the water-side, and although in his time the wall was no longer standing, at least in an entire state, there was probably enough left to trace its course by. The cause of its destruction, this writer tells us, was the water; but it is difficult to conceive how the overthrow of a work of such solidity and strength could have been thus accomplished. This wall was first noticed at the foot of Lambeth hill, forming an angle with Thames-street, and extending, with occasional breaks, to Queenhithe; and some walling of similar character, probably a part of the above, has been noticed in Thames-street, opposite Queen-street. It was from eight to ten feet thick, and about eight deep, reckoning the top at nine feet from the present street level, and composed of rag-stone and flint, with alternate layers of red and yellow, plain and curve-edged tiles, cemented by mortar as firm and hard as the tiles, from which it could not be separated. For the foundation strong oaken piles were used, upon



which was laid a stratum of chalk and stones, and then a course of hewn sand-stones from three to four feet long, by two and a-half in width.

Foundations of other walls of great thickness have been discovered in Bush-lane, in Five-Moot Alley, in Cornhill, and other localities.

The absence of inscribed stones is remarkable, and only to be accounted for upon the supposition of their having been broken up in past times for building materials. Two only have been discovered, both sepulchral; the one, inscribed to a *speculator* of the second region, was found embedded in a wall of the Old Blackfriars' Monastery; the other, in memory of Grata, the Daughter of Dagobitus, was discovered at London Wall, Moorfields. Some stamped tiles are interesting as affording perhaps the earliest instances of an abbreviation of the word Londinium. They read [PBR LON] and [P-BR-LON] and may mean *Probatum Londinii*, proved (of the proper quality) at London; or *Prima* (cohors) *BRitonum LONdini*, the first (cohort) of the Britons at London.

The fictile urns and vessels, in an endless variety of shape and pattern, contribute evidence of domestic comfort, and of that combination of elegance and utility which characterizes these works of ancient art. Some of these are proved to have been manufactured in Britain from specimens procured from the Roman potteries, discovered by Mr. Artis at Castor, and from the *debris* of others on the banks of the Medway. The handles of amphoræ, and the rims of a peculiar kind of shallow pans, have frequently the names of the makers.

It is not, however, in the pages of the *Archæological Journal* alone, that Mr. C. R. Smith contributes to the stock of information relative to the London of the Romans. In *Fragmenta Antiquitatis*, a periodical publication devoted to antiquarian researches, and under the personal

#### ERRATUM.

Page 80, for *Fragmenta Antiquitatis*, read *Collectanea Antiqua*.



management of Mr. Smith, not only as respects the information conveyed in it, but also its illustrations, is much learned disquisition upon the same subject. As far as discoveries have hitherto gone, he is of opinion that the London of the Britons was situate in Moorfields, and on this aboriginal establishment, the Romans afterwards enlarged. Against this supposition, however, are many cogent arguments.

In the appendix of the 30th volume of *Archæologia*, published during the current year, is a description by Mr. Saull, of the wall erected, it is believed, during the latter period of the occupation of British London by the Romans. This specimen of ancient masonry was discovered at the east end of Bull and Mouth street. Mr. Saull observes:—

The portion of wall exposed to view ran west and east, and its continuation under the present pavement indicates the exact spot where stood the entrance into the city in this direction, this being the northern gate until about a century ago, when Aldersgate, which had sustained material damage in the great fire of 1666, was taken down. At the depth of  $11\frac{1}{2}$  feet from the present surface, immediately resting on a loamy clay, which has evidently been deposited by water, was found a layer of angular flint stones as a basement; these, no doubt, were closely rammed down. This mass is now infiltrated by an unctuous brown clay, probably the effects of percolation from the circumjacent earth. These flints are continued to the height of one foot six inches, above which are placed layers of angular uncut stones, embedded in grouting or mortar, used by the Romans in the construction of buildings intended to be permanent. This stone is chiefly the Kentish ragstone, or greensand stone of geologists, abundant in the neighbourhood of Maidstone, interspersed with dark brown ferruginous sandstone, an upper division of the same geological series; this portion extends in height four feet six inches, and is covered by two courses of tiles, laid horizontally.

These tiles are  $1\frac{1}{2}$  inch in thickness, and about eighteen inches by twelve inches square. They are embedded in the same kind of mortar or grouting which has been mentioned. Above these tiles is another portion of wall constructed of the ragstone only, extending in height two feet six inches; over this are two courses of tiles surmounted by another course of Kentish ragstone, the pieces of which it is composed being smaller in size than those below, but constructed in a similar manner, and terminating eighteen inches under the present pavement.

This foundation wall is about ten feet in height, and gradually becomes narrower in the different ascending stages, the flint basement being  $9\frac{1}{2}$  feet in width, the first division of the wall above the flints nine feet, the next part above the tiles seven feet, the next stage decreasing, until at the present level it is only six feet in width. This construction was admirably adapted to support a considerable weight above the surface, forming altogether a solid basement, and even now, being excluded from the atmosphere, not the least appearance of decay can be traced. The materials of which this wall was composed were unquestionably brought from Kent, and probably from the neighbourhood of Maidstone.

To this extract might be added the Potters' Stamps on pottery, found in different Metropolitan localities.

ACCILINVS. F. Broad-street.

ALBINI. OF. Saddler's-place, London Wall.

ABIANI. New street by Holborn-bridge.

ADVOCISI. (in large characters on the side), St. Paul's Churchyard.

AVENT. Bishopsgate-street.

ATII. (or Atali), Bishopsgate-street.

OF. ABALI. Clement's-lane.

OF. ABINI. ditto.

AVENTINI. M. Cateaton-street.

BELINICVS. Lad-lane.

BVRDONIS. OF. Cateaton-street.  
 OF. BASSI. Water-lane, Tower-street.  
 BORILLI. OF. Saddler's-place.  
 CACAS. M. Queen-street.  
 CERTVS. F. Broad-street.  
 CALVI. St. Paul's Churchyard.  
 COTTO. F. Clement's-lane.  
 CIRRV. FEC. St. Paul's Churchyard.  
 COMITALIS. F. (on the side), Lothbury.  
 OF. CALVI. The new street at Holborn-bridge.  
 CVNA. F. Playhouse-yard, Blackfriars.  
 DOMINICI. Artillery-lane.  
 DAMONVS. Clement's-lane.  
 DAGOMARVS. Lad-lane.  
 DOMII. Great St. Helen's.  
 OF. FACE. Bishopsgate.  
 GERMANI. OF. Near the Bank.  
 GIMMT. F. Paternoster-row.  
 OF. GAI. IVI. Water-lane.  
 LOLL. Holborn-bridge new street.  
 LOSSA. Paternoster-row.  
 MINVI. O. ditto.  
 MAXIMI. ditto.  
 MINVTIVS. F. Lad-lane.  
 OF. MODEST. Queen-street.  
 OF. MODI. Basinghall-street.  
 MASCVLVS. F. Clement's-lane.  
 NERTVS. St. Paul's Churchyard.  
 OF. NIGRI. Bishopsgate-street.  
 NERT. M. St. Swithin's-lane.  
 OVAI. Creed-lane.  
 ONCEO. Lad-lane.  
 PASSENI. Cornhill.  
 PRIM. M. Tooley-street.  
 OF. PRIM. Clement's-lane.  
 PRIMANI. Basinghall-street.  
 PATRICI. New-street, Holborn-bridge.

PECVLARIS. Shoe-lane.  
 OF. PATRICI. ditto.  
 PRIMVL. Cateaton-street.  
 Ditto. Paternoster-row.  
 PVRINX. Addle-street.  
 PVTR—. Queen-street.  
 PATERCLVS. F. Cateaton-street.  
 PASTO—. ditto.  
 RACVNA. F. Cateaton-street.  
 REGALIS. St. Paul's Churchyard.  
 REBVRRI. OF. Lad-lane.  
 REGNVS. F. Threadneedle-street.  
 OF. RVF. St. Paul's Churchyard.  
 OF. RVFINI. Clement's-lane.  
 SENTIA. F. Saddler's-place, London Wall.  
 SENECL. O. Queen-street.  
 Ditto. Great St. Helen's.  
 SILVINI. Broad-street.  
 OF. SEVERI. Butcher-hall-lane.  
 SARENTIV. Lothbury.  
 TITVRONIS. Water-lane.  
 OF. VITALI. Clement's-lane.  
 VTALIS M. Threadneedle-street.  
 XVI. Clement's-lane.

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CÆSAR'S INVASION OF BRITAIN, AND HIS LANDING  
 PLACE.

Antiquarians are proverbially in opinion a belligerent race, and accustomed to defend the theories they may have taken up with extreme pertinacity. The year 1844 will, among this class of persons, be to a certain extent memorable by the enunciation of an opinion by Mr. A. J.

Dunkin, of Dartford, Kent, destructive, if true, of the received notion that Cæsar, in his invasion of Britain, crossed the Thames at Cowey Stakes, and marched to St. Alban's. He denies the truth of both circumstances, and endeavours to account for the presumed erroneous ideas prevalent upon the subject, by attempting to prove that Cæsar himself made an error in his geography. The Roman general, according to Mr. Dunkin, mistook the Medway for the river Thames, and was thus the innocent cause of perpetuating a mistake, which now, after a lapse of about nineteen centuries, modern antiquarians are endeavouring to set right.

That Mr. Dunkin, though an antiquarian of no mean knowledge, and one who has shown himself capable of going forth to contest and to conquer, should suppose that a heresy of the kind propounded by him should remain uncontended, is not to be expected. Equally doughty champions in the lists of classic antiquity assert that the conqueror of the then known world committed no error, but that the accounts of his British progresses and prowess, generally received, are capable of incontrovertible proof not only from the Latin text, but also from antiquarian knowledge and discovery. Mr. Dunkin says:—

During some late researches I have been making into the druidical vestiges in the kingdom, I have necessarily closely examined Cæsar's account of his invasion of Britain, and I am now convinced that he never crossed the Thames at Coway Stakes, nor marched to St. Alban's. Perhaps the following remarks may lead to further research and investigation of the subject. My opinion is, that Cæsar, unaware of the difference, miscalled, or perchance mistook, the Medway, in lib. v. c. xviii., which runs into the Thames, for the Thames itself.

After the conquest of the British\* fortress at Chartham

\* "*Ipse noctu progressus millia passuum circiter xii. hostium copias conspicatus est. Illi equitatu atque essedis ad flumen (the Stour)*

Downs,\* Cæsar marched by the great British trackway,† which led to the grand Druid altar, at present vulgarly called Kit's Coty-house.‡ It is now a well-ascertained fact, that long prior to the advent of the Romans, the Britons had good roads intersecting the country from one Druid temple to another; these roads§ were not constructed straight, like those that superseded them some two centuries after, but, contrariwise, frequently diverged to the towns contiguous.

The druidical erections on the banks of the Medway were as magnificent and imposing as any in the world; there might be found every appliance and ornament that their religion demanded to awe and alarm its superstitious votaries. Prominently, on the brow of the hill, stood the altar from whence the Arch-Druid, whilst offering to heaven the victim's reeking heart, declared the decrees of fate. By the side of this cromlech stood a meinigwyr,|| at

progressi, ex loco superiore nostros prohibere, et prælium committere cœperunt. Repulsi ab equitatu, se in sylvas abdiderunt, locum nacti *egregie et natura et opere munitum*, quem domestici belli, ut videbatur, causâ jam antè præparaverant: nam crebris arboribus succisis omnes introitus erant præclusi . . . . At milites legionis vii. testudine factâ, et aggere ad munitiones adjecto, locum ceperunt, eosque ex sylvis expulerunt, paucis vulneribus.”—Lib. v. c. viii. For, had Cæsar crossed the Thames, he would not then have totally omitted to mention his previous passage of the Medway, a river of much greater extent and magnitude than the Stour; for the Medway was not then confined within its present banks, but occupied the valley, rendering it one vast quagmire.

\* Douglas, *Nenia Antiq.* Vide account of the opening of the tumulus containing the remains of Q. Laberius Durus.

† Fosbroke, ii.

‡ Thorpe, *Customale Rof.* 68; et Colebrook, *Archæol.* ii.

§ The Romans, when they could, used these roads; in Kent, however, they deviated from the ford and crossed the river at Rochester.

|| “About a coit's cast from this monument lieth another great stone, much part thereof in the ground, as fallen down where the same hath been affixed.”—*Stow*. “The demand of a few square feet



times used as a gorsedd, to explain the law to the assembled thousands. At the foot of the hill, in the deep recesses of the sacred grove, was reared the holy of holies,\* with the lustrating springs adjacent to a kistvaen.

Arrived at the ford,† Cæsar found the Britons in great force determined to dispute his passage, to render which more difficult, they had driven sharp stakes into the bed of the river.‡ Here Cæsar was necessitated to fight a terrific battle, and at length his legions, wading through the water up to their necks, forced the ford. Adjacent was the town§ where dwelt the Cenimagni, in whose territories were comprised the holy fanes just enumerated. An immediate consequence of the victory was, that this tribe yielded allegiance to the conqueror, and sent in their adhesion to his standard.||

for the growth of corn, in a country with millions of acres of waste land, would not permit its preservation."—*Old England*, p. 15.

\* Thorpe, *Cust. Rof.* p. 68.

† The night before the passage of this ford Cæsar encamped at "Debtling, where, a few years since, some entrenched embankments were discovered at a distance of about two miles, in the direction of Bredhurst; they formed nearly a square, with a double vallum on the north side."—*Lamprey's Maidstone*.

‡ "Cæsar, cognito consilio eorum, ad flumen Tamesin, in fines Cassivellauni, exercitum duxit; quod flumen uno omnino loco pedibus, atque hoc ægrè, transiri potest. Eò quum venisset, animum advertit ad alteram fluminis ripam magnas esse copias hostium instructas. Ripa autem erat acutis sudibus præfixis munita; ejusdemque generis sub aquâ defixæ sudes flumine tegebantur."—*Lib. v. c. xiv.* It does not appear that the stakes were shod with metal, or, in fact, anything else but "sharp stakes," which in process of time, by the action of the current, would necessarily be swept away.

§ "Elesford, the ford of Eccles, an ancient village near Aylesford, called Aiglessa in Domesday Book. Tradition still speaks of its having been a strong and populous town, the cottages occupying its site being chiefly built of stones from the foundation of its primitive houses."—*Allport's Maidstone*, p. 17.

|| Cæsar.

Caswallon, the British leader, in consequence of the desertion of some of his allies, then retreated to his own town and fortress, (the remains of which still exist in the shape of an oval near Dartford,) in the centre of his tribe's territories (the Cassii\*), where he was followed by Cæsar, and again defeated. For

“ Treason, like an old and eating sore,  
Consumed the bones and sinews of his strength.”

This British town was extremely large, as its boundaries may now be traced, extending into no less than five parishes, Wilmington,† Dartford, Bexley, Sutton-at-Hone,‡ North Cray.

Cæsar then, c. xvii. says “ that from them (the Cenimagni) he had intelligence that he was not far from the capital of Caswallon, which was situated amidst woods and marshes, and whither great numbers of men and cattle were retired.” This description precisely applies to this spot, which is guarded in its front by the marshes of the Darent, and in the rear by those of the Cray. “ Thither he marched with his legions, and, although the place appeared to be exceedingly strong both by nature and art, he resolved to attack it.” Now, within but a short distance of the road by which Cæsar marched from Elesford (the capital town of the Cenimagni), which road is still in existence, and *partly* used to this day, stands a most conspicuous artificial circular mound, at present covered with trees and shrubs, and called Rue-hill Wood.§ This was

\* Id. *ibid.* v. c. 21. Segonax, one of the four chiefs of Kent enumerated by Cæsar, doubtless governed the Segontiaci. By analogy, Caswallon ruled the Cassii.

† In a meadow at no great distance from Ruehill are several tumuli.

‡ The British road runs by Cold Harbour Farm in this parish.

§ On the southern side of Dartford Heath.

undoubtedly the position to which Cæsar alludes as admirably defended both by nature and art, and certainly still exhibits a splendid specimen of early British military architecture and skill. Even Hasted,\* but a slight observer of these subjects, says, "In the woods hereabouts there have been found quantities of bricks and other building materials," which he hints to have been "perhaps the remains of depopulation, occasioned by the wars between the houses of York and Lancaster." Had this hypothesis been at all founded in fact, tradition would most certainly have handed down some legendary tale of the annihilation of a town so recently as the wars of the Roses. But Hasted has himself, in the preceding page, utterly disproved his own supposition, by stating that the manor of Ruehill† or Rowhill "was, in the reign of king Edward the First, in the possession of the family of Gyse," and concludes the paragraph by giving its descent through the different lords to 1778, when he published his History of Kent. That there are great quantities of Roman "bricks and other building materials," and nearly one hundred finely formed British excavations or pits scattered through these woods, I have the confirmatory assurance of S. Landale, Esq., a fellow labourer in the archæological vineyard, and who moreover informed me that I should find a mass of Roman brickwork in a cart lodge at Hook Green Farm, a building not a quarter of a mile from Rue Hill.

\* Hasted, i. 234.

† Ruehill is evidently a corruption of the Celtic word Tyrru, which is from Twr, a heap, an accumulation. Thus its modern name, with the merest alteration, has descended to our time in utter defiance of the various languages imported by the different masters of the land, Romans, Saxons, Danes, and Normans. The name too is expressive of an accumulation of material, or formation of an artificial mound or earthwork. Adjoining to this mound, but quite detached, is a smaller earthwork or fortalice, on the summit of which is a deep round excavation like a well, which, a labourer on the 18th of March last informed me, at the bottom extended for some distance and was strongly arched.

It is therefore most probable that a Roman mansion was there erected some years after the conquest of Kent; since the city of the Cassii was not at once destroyed after the victories of Aulus Plautius, (A.D. 43,) but by degrees fell into decay after the divergence of the road from the sea-coast into the better formed and more direct Watling Street, aided by the establishment of the station of Noviomagus (Dartford), which by degrees attracted and absorbed the aborigines, and gradually caused the desertion and final total abandonment of the British city.

However, after the fall of his fortress of Tyrru, Casswallon, like a skilful strategist, changed his tactics, and incited the chiefs in Cæsar's rear to attack the camp on the sea coast. Cæsar was now compelled to retrace his steps, and, as in the year before, was in such haste to embark and return, that he crowded his men (nothing loth) into what ships he had and sailed away.\*

According to the best expositors upon Cæsar's Commentaries, he could not have been more than thirty-two days in Britain. From this we must deduct sixteen required for the reparation of the fleet after being damaged by the equinoctial tides, and to which Cæsar had to return from Chartham Downs after fighting his first battle with the Britons. Thus, Cæsar had only sixteen days left for his incursion, conquest, and return; hence it becomes almost a physical impossibility for Cæsar to have marched so far as Coway Stakes, through, to him, an entirely unknown, wild, inhospitable, and bitterly opposed country, where every minute and hour of the day he had to encounter the vexatious and irritating skirmishing of the 4000 Essedarii,

\* Tacitus, writing more than a century after Cæsar, distinctly says, that even Cæsar, the first who entered Britain with an army, although he struck terror into the islanders by a successful battle, could only maintain himself on the sea coast;—that he was a discoverer rather than a conqueror;—in fact, that he only saw a small portion of the island.

(who never remained long enough to be beaten,) that Casswallon had purposely retained to harass his foes. Besides, he not only had to remove day by day the *materiel* of his invading forces, but also to construct a camp, which, although only an earthwork, yet was necessary to be done by his wearied legions during day-light, otherwise they would have been subjected to a night attack similar to that Q. Laberius Durus met his death endeavouring to repel.

I also think it most probable that the state of the Trinobantes was in the hundred of Hoo, because how otherwise could it have been possible for Cæsar during his advance into the country to have received ambassadors, who had then to return and collect forty hostages, and procure from perchance north, east, west, and south, sufficient corn for the sustenance of the Roman troops, if it had been situate at a greater distance, and across a mighty river like the Thames. Now it is quite clear that the extremely brief stay of Cæsar utterly precluded him from delaying his march to wait for supplies. The road by which the supplies even reached Cæsar is still in existence near Higham.

Thus far Mr. Dunkin.

The principal objection to these positions seems to be, that Mr. Dunkin does not state Cæsar twice invaded Britain. His first expedition, according to historians, does not appear to have taken him beyond the county of Kent. The second invasion followed in the next year, when he remained in the island four months.

Mr. Dunkin, limiting Cæsar's stay in Britain to thirty-two or thirty-three days, appears to have taken no notice of the more lengthy period when the invasion had its fullest action and progress. Mr. Dunkin asserts that many of the kingdoms or states of the Britons were within the limits of Kent, namely, the *Cenimagni*, the *Cassii*, the *Segontiaci*, and the *Trinobantes*; and, from his placing *Noviomagus* at



Dartford, he means to include the *Regni*. This is subversive of authority, ancient and modern.

How could Cæsar's own words apply to the Medway? "*A mari circiter millia passuum octoginta.*"

The name itself of WALTON indicates the place to have been a Roman station, and it must have been the *Pontes* of that people, for the large pieces of wood (stakes as said) that have for ages past been found in the river there (supposed to have been some of the stakes placed by the Britons to oppose Cæsar) were no other than the remains of the Roman bridge (or bridges) mentioned in Antonius as *Pontes*, and of which a tradition in the neighbourhood remains. The town, in connection with this bridge, was called by the Britons *Bibrax* or *Bibract*, by the Romans *Bibrocum* (from *Bibroci*, the people of this tract), and which name is still preserved in that of the adjoining village of Biflet. The original name of British and Roman places is often found in the vicinity of their real site, whilst *that* has obtained some Saxon or other name. Many instances of this can be adduced. It may be relied on, that Cæsar's passage of the Thames was at *Coway Stakes*, for the term "Coway" is a corruption of some British word signifying concealed or hidden (*e. g.* CUDD, CUDDFA, CUDDIO, &c.); or it may have arisen from "*covered*" or "*covert*" [Spenser writes it *courd*]; so that it may be safely concluded that Coway Stakes means the concealed or hidden stakes. Vide Bede, Camden, Manning and Bray, Brayley's New History of Surrey, and Gent. Mag. for March and April, 1841, vol. xv. N.S. *Bibrax* or *Bibract* (Latinized by *Bibrocum*) was probably the name of the station anterior to the Roman invasion, and it is plain from Cæsar, that where he passed the Thames was the usual place at which the Britons forded that river, and therefore *Pontes* or *Bibrocum*, now Walton, was a station of remote antiquity.

These opinions are given by an intelligent correspondent



in the June number of the *Gentlemen's Magazine*; and in the 30th vol. of *Archæologia*, published this year, William Roots, Esq., of Kingston-on-Thames, has furnished other information upon the disputed point, which sadly disturbs Mr. Dunkin's theory. Mr. Roots asserts:—

It has long been a favourite impression that, in accordance with the opinion of Horsley on the subject, though many writers were opposed to him, this was the spot (immediately above Kingston) at which Julius Cæsar effected his passage across the Thames (B.C. 54) against the troops of Cassivelaunus: the distance from the Kentish coast, stated at eighty Roman miles, very well accords with this locality; and the great number of instruments of a warlike nature almost invariably found on the Middlesex side of the river, seem to point to the result of a well-contested conflict on that bank. It is clear too that many of the brass weapons found, and they, as may be imagined, are chiefly of that metal, seem to bear the character of what Pliny describes as *æs caldarium*, that is, cast, and not beaten; and this is generally supposed to be a mark of Roman, as distinguished from barbarian fabric. Though Cæsar might also have, or attempted to cross, the Thames with a part of his army somewhat higher up the river, or at the "Coway Stakes," near Chertsey, I think it is still more probable that this spot immediately above Kingston was the principal scene of the conflict on that occasion. It was early known as the old "Moreford," or great ford of the river, and was the most likely spot to be designated at the time by the author of the *Commentaries* by the words, "Uno omninò loco, quò flumen pedibus atque hoc ægrè transiri potest." (lib. v.)

The following weapons, found near the spot, surely attest the fact of a battle having been fought.

An iron hatchet-head, very perfect and sound; the surface coated with rust, but the metal quite uninjured.

It was found near Surbiton, on the Middlesex side of the river, seven feet under ground, and resting in blue clay nearly two feet deep; it lay within a few feet of the brass missile hatchets.

Two missile hatchets, or hatchet heads, in cast brass. Some of the more recent representations of similar instruments are given in the plates 74 and 75, illustrating the volume of antiquities, forming part of the *Encyclopédie Méthodique*; and, as illustrative of the purposes to which it may be supposed they were applied, reference is made in the accompanying text, p. 32, to a passage in one of the Epistles of Sidonius, the date of which must have been about the middle of the fifth century. (See Epist. 20, lib. 4.) In describing the arms and armour borne by the young Sigimer and his barbaric followers, Sidonius says they were armed, "*lanceis uncatis, missilibusque securibus dextræ refertæ*;" *i. e.* with spears fitted with hooks, and missile hatchets in their right hands. Some of these missile hatchet-heads were also furnished with a ring or hole, by which they were suspended to the warrior's person, and serving also to recover them when thrown at an enemy; but there can be no doubt that these weapons are of a much earlier date than that of Sidonius or Sigimer.

A brass sword blade, still very sharp at the edges and point, and requiring to be handled with caution. There are four small holes at the handle end. The length of the blade itself is fourteen inches three-eighths; its greatest width one inch and a half. The part let into the handle is two inches and a half long.

Two iron spear-heads much corroded: one of them is ten inches long, the other eleven inches and a half long.

A brass brooch, found in the same locality, about 18 inches in the blue clay; the spring of the tongue is as perfect as when new.

In these extracts the whole question appears to be

involved, and we must leave antiquaries to settle it as they best can.

The following communication relative to the place of Cæsar's landing, as read by its author, the Rev. Beale Post, before the Archæological Association, at Canterbury, is directly connected with the foregoing question:—

The subject of Cæsar's two expeditions to Britain has been less completely investigated than any other of like interest and importance. It is true it engaged the attention of some of our early antiquarian writers, and in more recent times there have been many detached papers written on it in various publications; yet it would seem either that points important to form a right conclusion are most usually overlooked, or that there are circumstances tending to mislead, which are difficult to be detected.

Certain it is that, for more than a century, we have not advanced in our becoming accurately acquainted with Cæsar's proceedings in this country. On the contrary, we have rather retrograded, as the very untenable opinion prevails with many that he never crossed the Thames, or advanced beyond that.

The point selected for examination, on the present occasion, will be his place of landing; on the duly ascertaining of which much of our correct knowledge of his subsequent proceedings depends. From the great alteration of the outline of the Kentish coast since ancient times, some little difficulty meets us here: but there is nothing which cannot be satisfactorily explained. Indeed a needless obscurity has been thrown over the question; but since the times of Halley and Archdeacon Batteley, who are most generally considered the best authorities, writers have been so led away by preconceived notions as to neglect some important considerations which bear upon the case. Hence their failure of arriving at a right conclusion.

Rather more than a century and a-half ago, Dr. Halley is thought to have afforded very important illustrations by

scientific calculations which he applied to it, which, in fact, he did; but not having followed up the same with sufficient local examinations his researches have been one of the principal causes before alluded to, which have tended to confute some particulars, and to lead inquiries in a wrong direction.

Cæsar informs us in his Commentaries that he set sail from the Portus Iccius on the opposite coast in the third watch of the night, and that having reached Britain the following morning, that is, between nine and ten according to the present time, he found that the sea was so narrowed between hills at the place where he intended to land, that missiles could be cast down from the higher grounds above upon the shore itself; whence he judged it not to be suitable for his purpose. That he remained at anchor five hours, waiting till the rest of the ships joined; when having given his final orders to his principal officers, he weighed anchor, and proceeding eight miles with a favorable wind and tide, came to a plain and open shore. These are the facts with which Cæsar presents us; and he adds afterwards, incidentally, in the course of his narrative, that there was a full moon at night, the fourth day after his arrival.

Dr. Halley was able to collect some few other data. He found it could be ascertained by history that Cæsar's expedition took place in the year of Rome 699, in the consulships of Pompey and Crassus, or 55 years before Christ; also that, 69 years afterwards, anno domini 14, at the death of Augustus, a noted eclipse of the moon occurred, which was made use of by the unfortunate Darius, son of Tiberius, to quell a mutiny in the Pannonian army. Combining these materials, and making them the basis of an astronomical calculation, he was able to trace back the moons through all the intervening interval, and to fix the time of night at which Cæsar's full moon occurred, and subsequently the precise day of reaching Britain—the state of the tide at the time he lifted his anchors to proceed

along the shore, which was rising, and the probable hour of his landing, which was considered to have been between five and six in the evening. It remains to add that Dover he considered the first place of his arrival; and as he found that he must have proceeded with a rising tide, he considered it beyond contradiction that his course was up the coast, and Deal his ultimate place of landing.

His observations on Cæsar's expedition were published in the seventeenth volume of the Philosophical Transactions in the year 1685.

However, notwithstanding that science was brought so splendidly to bear on this, it was soon discovered that Halley's place of landing suited but ill otherwise with Cæsar's narrative—first, as to the distance to the Stour, which appears to be the river afterwards spoken of; and secondly, as to the nature of the place of landing, which Cæsar describes as such that his soldiers could not stand firmly from the mud and the slipperiness of the stone, which but ill agrees with Deal beach. To obviate this, Archdeacon Batteley endeavoured to show that the old Richborough Bay, nearly in the same direction, but much further on, was the place he proceeded to, which at once increases the distance to eighteen Roman miles and upwards, and suits still worse in its position with regard to the river. Besides, a distance so considerable from the first anchorage would hardly have left time for the remaining transactions of the day. To account for Cæsar's having proceeded so far, Dr. Batteley supposes he was unaware of the effect of the tide, which, as well as the wind, assisted his progress. Notwithstanding these obvious inconsistencies, Dr. Batteley's ideas, from the want of a better hypothesis, have been considered the most feasible, carrying out of those of Halley, and, as such, amidst the uncertainties of the case, have most usually been adopted, as may be seen by reference to various works. Dr. Halley's discoveries in this instance seem to have checked all subse-



quent inquiries, except those which suggested modifications merely of his opinions.

Halley's discoveries, after all, must be the basis of our correctly understanding this point ; but it does not appear that Halley was acquainted with the outline of our coast ; and there are some circumstances which, had they been stated to him, might have greatly induced him to alter his opinion as to the actual landing-place of the Roman commander.

It is a matter of history that an estuary once flowed out at Lynne, having been the ancient course of the river Trother, which has since been directed to Rye, and has formed the two harbours there—the Rye old harbour, and also the new one. A species of evidence is thus afforded that it was a large estuary, which seems further established from its being known that a great portion of what is called Romney Marsh, with which its course was connected, has, at different times, been recovered from the sea. Like other large estuaries, therefore, it must have had, at the rising of the tide, a considerable indraught or current setting towards it, for some miles out to sea, which would have been naturally caused by the flowing up of the tide. Had Halley's attention been directed to this—had it been pointed out to him that the ancient harbour of Folkestone wound inland between the steep hills by which it is overhung, part of the modern town being built on its area, and that, therefore, it corresponded perfectly to Cæsar's description of the first place at which he arrived, he would undoubtedly have been inclined to substitute two other places for Dover and Deal ; and would have assigned Folkestone for the first place of his arrival and Lynne for his debarkation ; especially when he found that the requisite of agreement and illustration in regard to Cæsar's other proceedings is obvious in these two, which may be sought for in vain in the first two. In Dover and Deal indeed, if they be selected, in the first instance there will be some correspondence ; but further than this, no



other coincidences can be observed. On the other hand, the correspondence of Folkestone and Lymne, in numerous particulars, with the narrative of Cæsar, as well as that of Dion Cassius, who has also related the events of his two expeditions, is very striking. By making these the commencing points, the search will be attended with the most favourable results, and it becomes possible to trace Cæsar's marches, battles, and other proceedings, in Kent, far more satisfactorily and with greater certainty than could have been anticipated.

#### DISCOVERIES OF ROMAN REMAINS.

At WOOTTON, in Northamptonshire, large numbers of Roman coins have been found. Though a portion of the mass had been dispersed and sold by the finders, the coins (brass) recovered were—

	REVERSES.	TOTAL.
Gallienus . . . . .	29 . . . . .	66
Salonina . . . . .	8 . . . . .	16
Postumus . . . . .	16 . . . . .	25
Victorinus . . . . .	12 . . . . .	212
Marius . . . . .	2 . . . . .	3
Tetricus Pater . . . . .	9 . . . . .	117
Tetricus Filius . . . . .	5 . . . . .	46
Claudius II . . . . .	24 . . . . .	63
Quintillus . . . . .	4 . . . . .	6
Aurelianus . . . . .	10 . . . . .	15
Tacitus . . . . .	9 . . . . .	18
Probus . . . . .	16 . . . . .	28
Numerianus . . . . .	1 . . . . .	1
		<hr/> 615

About the beginning of the present year, a man, who holds a small possession in what is called the forest or common of COWIE, about three miles north from Stonehaven, in digging for the purpose of blasting, came upon some ancient coins buried about three feet deep in the earth. They proved to be Roman *denarii* (silver), containing a fine variety of those of the Emperor Vespasian, his two sons, Titus and Domitian, Nerva, Trajan, Hadrian, Antoninus Pius, Antoninus Philosophus, Lucius Verus, colleague of the latter; Commodus, son of Antoninus Philosophus, and Septimius Severus, who died at York; with several of Roman ladies, in particular Faustini, daughter of Antoninus Pius, and wife of Antoninus Philosophus. The greatest number were of Antonini, no two of them having the same reverse.

At KINGSTON, near Kegworth, Leicestershire, a quantity of funeral urns have been found, many of which are of fine workmanship. They contained calcined bones and ashes, and from the number discovered (upwards of fifty) it is supposed that it was a place of Roman sepulture for a considerable district. No coins have been found.

Two Roman altars have been dug up on the outside of the station of PONS ÆLII, in the western suburbs of NEWCASTLE ON TYNE. They had been used in the foundations of White Friar Tower, one of the towers of the town wall of Newcastle, the removal of which led to the discovery of these remains. The first is dedicated to Silvanus, but the name of the dedicator is unknown, as the lower part of the altar has been shorn, probably as early as the reign of Edward I, when it is supposed the tower was erected. The other is of neat workmanship, and, like the first, about sixteen or seventeen inches in height, but uninscribed. These add to the convincing evidence already deduced of Newcastle having been a Roman station.

Mr. C. R. Smith has visited the village of STOWTING, in Kent, and inspected some ancient remains recently discovered in cutting a new road up the hill leading towards the common. They consist of long swords, spears, and javelin-heads, knives, and bosses of shields, of iron; circular gilt brooches, set with coloured glass and vitrified pastes; buckles of bronze, silvered; beads of glass, amber, and coloured clay; a thin copper basin, and three coins, of Pius, Plautilla, and Valens. These objects were found deposited by the sides of about thirty skeletons, at from two to four feet deep, in the chalk of which the hill is composed. The graves in which the skeletons were found were filled in with mould. One of the bosses, like a specimen noticed in Douglas's *Nenia Britannica*, is ornamented on the top with a thin plate of silver, and the tops of the nails or rivets, which fastened the boss to the shield, are also silvered.

The village of Stowting is situated in a secluded nook in the chalk hills called the Back-bone of Kent, about two miles from Lyminge, and seven from Folkestone. In a field below the hill where the antiquities before mentioned were discovered, two skeletons were dug up, many years since, together with iron weapons; and in a field called ten-acre field, some hundreds of large brass Roman coins were ploughed up. Five of these, now in the possession of Mr. Andrews, the proprietor of the field, are of Hadrianus, Aurelius, Faustina Junior, Commodus, and Severus. Coins are often found in the adjacent fields, and in the village. Two small brass coins of Carausius and Licinius, picked up in a locality termed the Market-place, are in the possession of the Rev. F. Wrench. On the hills are barrows, some of which seem to have been partially excavated.

During the month of October, a curious discovery was made at FELMINGHAM HALL, Norfolk, situate three miles to the west of North Walsham.

Here two urns were found, one resting on the other. Within the lower urn, as if placed within it for special preservation, the following articles were found. A miniature altar of bronze, oblong,  $3\frac{1}{2}$  inches high, and in breadth tapering from  $1\frac{1}{2}$  inch to one inch. A second model of an altar, circular in form, height  $1\frac{1}{4}$  inch, diameter  $1\frac{1}{3}$  inch. A head of Minerva, five inches high. A head, with the eyes of bone or very coarse glass, believed to be a head of Jupiter. An effigy of Ganymede. A bas-relief of a bearded face. Two nondescript birds of bronze, one standing on a globe. There were also two sceptres found, several fibulæ, and articles, the use of which could not be explained.

A coin, of Valerian the younger, was also found with the vase, which is considered to fix the date of the deposit, and there being an absence of military weapons, it is considered these remains marked the sepulture of a flamen or priest.

The remains of a Roman temple, believed to have been erected to Esculapius, have been discovered at WEYMOUTH, by Mr. Medhurst. As far as the examination has yet proceeded, some very remarkable discoveries have been made.

This neighbourhood abounds with vestiges of Roman occupation. The large military station and Roman walls, Roman camp, and amphitheatre at Dorchester, contiguous to the gigantic British triple camp of Maiden castle, are well known. The nearest rising grounds on the north-west and north-east of Weymouth are strewn with fragments of Roman buildings, tesserae, bricks, pottery, and tiles, and small Roman copper coins; and Mr. Medhurst has discovered the foundation of several villas, of a Roman temple, and of a Roman road. Dr. Buckland supposes these villas to have been occupied by the families of Roman officers or civilians connected with their great military

establishment at Dorchester. The most remarkable discoveries made by Mr. Medhurst in 1843, and visited in October last by Dr. Buckland and Mr. Conybeare, were foundations of a temple on the summit of Jordan Hill, and of a villa, a quarter of a mile distant, in the meadow between this hill and the village of Preston. The temple appears to have consisted of a cella, 24 feet square, surrounded by a peristyle, the walls of which inclosed an area 110 feet square. In the earth which occupies this peristyle Mr. Medhurst found more than four sacks of bones, and many horns (chiefly of young bulls), also many Roman coins, fragments of Roman pottery, cement, &c. Near the centre of the south wall were the foundations of steps, indicating the ascent to the door of entrance; and four feet in advance of this wall are the foundations of four small columns. A layer of cement, which probably supported a pavement that has been removed, occupies the interval between these pillars and the foundation of the south front wall. Within the temple, in the south corner, was a dry well fourteen feet deep, that had been filled in a very curious and unexampled manner. It was daubed all round with a lining or pargeting of clay, in which were set edgewise (like Dutch tiles round a fire-place) a layer of old stone tiles, which, from their peg-holes, appear to have been used or prepared for use on roofs of houses; at the bottom of the well, on a substratum of clay, was a kind of cist formed by two oblong stones, and in this cist two small Roman urns, a broad iron sword twenty-one inches long, an iron spear-head, an iron knife and steel-yard, two long irons resembling tools used by turners, an iron crook, an iron handle of a bucket, &c. but no bones. Next above this cist was a stratum of thick stone tiles, like those which lined the well; and upon it a bed of ashes and charcoal; above these ashes was a double layer of stone tiles arranged in pairs, and between each pair was a skeleton of one bird, with one small Roman coin; above the upper tier of tiles was another bed of ashes. Similar beds of ashes, alternating

with double tiers of tiles, (each pair of which inclosed the skeleton of one bird and one copper coin,) were repeated sixteen times between the top and bottom of the well ; and half-way down was a cist containing an iron sword and spear-head, and urns like those in the cist at the bottom of the well. The birds were, the raven, crow, buzzard, and starling ; there were also bones of a hare. Dr. Buckland conjectures that this building may have been a temple of Esculapius, which received the votive offerings of the Roman families and invalids who visited Weymouth for sea-bathing and for health. The bones of young bulls found in the peristyle being those of the victims offered in ordinary sacrifice, while the smaller birds, whose bones were found so remarkably arranged in the well, may have been the votive offerings presented by those who received their cure from sea air and sea bathing, and possibly from the mineral waters of Radipole and Nottingham, all in the salubrious vicinity of a temple, which there is such professional reason for supposing to have been dedicated to Esculapius.



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MEDIÆVAL ANTIQUITIES.

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### OLD SARUM.

The following paper upon Old Sarum, has been communicated to us by Mr. W. H. Hatcher, son of the well-known antiquary, Mr. H. Hatcher, of Salisbury, whose history of that city, in Sir H. C. Hoare's *History of Wilts*, is so well known and highly appreciated. This paper was originally read at the general meeting of the Archæological Society at Canterbury. "Old Sarum" was indicated and explained by a model of the site occupied by the ancient city.

Old Sarum is formed on the termination of a tongue of land, which constitutes a portion of the ridge bordering the course of the Avon, and terminates abruptly towards that river. The centre of the fortress consists of a lofty and nearly circular mound, evidently artificial, and composed of the earth excavated from a ditch below. Its height above the level of the Avon is about 350 feet. This was crowned with the keep or citadel, of the walls of which a few fragments still remain, consisting of firm grouted flint rubble, faced with masonry. The circumference of the top of this central mound is 310 yards. A sinking

towards the south indicates the situation of the great well. From the top to the bottom of the ditch, which surrounds it, the slope is upwards of 100 feet.

Around this truncated cone spreads an oval area of 1400 yards in circumference, enclosed with a deep ditch, formed by scarping away the sides of the hill, and throwing the greater portion of the earth outwards. From the summit of the rampart, the slope of the ditch is about 100 feet. The structure of the wall, which constituted this enclosure, may be seen in a fragment, which remains on the edge of the ditch to the northwest, to be of flint rubble, faced with hewn blocks of green sand-stone. It was perforated with holes, apparently to receive beams, for supporting a platform. To the east was the entrance covered by a small square work, bordered on the three outer sides by a ditch. On the opposite, or western side, was a postern, protected likewise by an outer turret.

Nearly one-fourth of the area to the north-west was separated by a straight bank, ten or twelve feet high, with slight traces of a shallow ditch on its western side. This quadrant was the ancient close, in the middle of which stood the Cathedral built by Bishop Osmond, between 1078 and 1092. A second smaller enclosure to the east of this last, bounded by another bank, may probably have contained the Episcopal Hall, or residence. At the east side of this bank, where it joins the rampart, was the subterraneous passage discovered in 1795. It is now filled up by the sinking of the earth. A depression, once visible on the opposite side of the area, was probably occasioned by a similar excavation. Both appear to have opened into the ditch; and the species of *rampe*, on each side of the eastern entrance, was evidently intended to facilitate the descent into the ditch, in order to reach the interior of the fortress by these communications.

At the foot of the works, to the north, are the foundations of a wall, about three feet thick, which ran from the western to the eastern entrance, on that side. It then

diverged, and on reaching the Amesbury and Salisbury road, bounded it on its western side to just beyond the inn. From hence it skirted the Roman way, called the Icknield street, for some distance; and then again sweeping to the north, reached the foot of the works near the western entrance. This was the precinct of the royal burgh, as distinguished from the city, or demesne of the bishop and members of the church. This portion is still extra-parochial, like Clarendon, Melchet, and other royal demesnes in this neighbourhood. The area of the precinct is 40 acres 3 roods, and including the fortress, 72 acres.

The central mound or citadel may have been of Norman origin, and raised soon after the Conquest. The outer rampart was doubtless that formed by the order of Alfred the Great, during his struggle with the Danes, and possibly after the battle of Wilton.

About two hundred yards south-west of the fortress is the tree, under which the election of members of Parliament took place. Though injured by the wind some years ago, it still flourishes. The land on which it grows was one of the Burgage tenures, and is still known as the Election Acre. This and the other Burgage tenures consisted of nine portions of freehold land, making in all 23 acres 3 roods. One was situated north of the east gate, three (of which the election ground was the middle) midway between the castle and the village of Stratford, and one at the angle formed by the two roads from Salisbury. The rest consisted of the garden opposite, and three pieces of meadow land, bordering the river Avon. It is remarkable that none of these are within the precinct of the burgh.

After the lapse of nearly a century, the traces of the ancient cathedral became again visible during the autumn of 1834. In 1835 excavations were made to ascertain the outline of the foundations, and sufficient data obtained to restore the original plan and arrangement of the building, which have since been confirmed by reference to the Institutions of Bishop Osmund. It was found to have been in

the shape of a plain cross, 264 feet in length and 68 feet in width; and in the disposition of the various parts of the edifice, to have resembled the most ancient portion of the Cathedral Church of Winchester, which was built by Bishop Walkelin, about the same period.

Old Sarum presents a claim to the notice of the historian, as a place where a great council of the nation was held by the Conqueror, to establish the feudal system on a legal basis. In an ecclesiastical view, its church was rendered remarkable by the Institutions of its first Bishop, Osmund, which may be considered as superseding the ancient Saxon ritual, and long served as an example to the churches in the south of England, in Ireland, and the northern portions of the continent. A manuscript of very remote date, containing these Institutions, is still extant; and a second of a later period has been recently discovered, with the musical notation of the several chants and hymns.

One can scarcely conceive a more impressive spectacle than Old Sarum must have presented, when entire. In its actual state, though stripped of its buildings and fortifications, its bold and commanding outline arrests the attention, from whatever quarter it is approached; and few strangers visit the modern city and its beautiful cathedral, without being tempted to extend their walk to the "Hill Fortress," from which both originally sprung.

The peculiarities of this interesting memorial of ancient times could not have had a more lucid explanation. It is to be hoped its author will, following the footsteps, continue to tread the devious yet pleasant paths of antiquarianism, with the zeal and usefulness which have characterized his parent. We add to this paper, the poetical account of the last visit to Old Sarum paid by the Rev. W. Lisle Bowles, extracted from his valuable and interesting work, the History of Lacock Abbey. Who shall say, after its perusal, that the ways of antiquity are devoid of poetry and flowers.



It was on the 16th day of February—having completed the last sheets of this long story of other days, I stood on the summit of the silent mound of Old Sarum, the eventful scene of much of this history. I stood on the site, as it is conceived, of Edward the Sheriff's castle, recalling the names, and characters, and events of a distant age, when on this spot a city shone, with its cathedral, and its Norman castle, lifting their pinnacles and turrets above the clouds; and here, on this majestic and solitary eminence, the regal form of the stern Conqueror, his mailed barons, the grey-haired and mitred Osmund, who had exchanged his sword for a crozier, and young Edward, ancestor of the foundress of Lacock, seemed as shadows to pass before me, followed by the crowned troubadour—Richard of the "Lion's Heart"—his heroic brother, William of the "Long Sword"—and Ela, his bereaved and pious widow, pale, placid, and tearful, the foundress of that abbey whose annals we have been the first, thus distinctly, to relate.

I turned my eyes, and beheld the vast and solitary plains below, stretching on every side, like ocean—to the north-west hid only by an intervening elevation of the Downs, Stonehenge, "wonder of ages," was still sitting in her sad glory, to which most ancient temple of the sun it might be conceived the bards, descending in procession, whilst it was yet dark, on solemn festivals, from the sacred hill of Salisbury,\* and joining in the open space between the vast forests,† struck their harps in acclaim, as the mighty object of their adoration slowly ascended above the eastern hills.

To the west, south-west—east, and north-east—strode on, in a direct line, over hill and vale, with traces, after

\* Solis-bury. See Davies's Celtic Antiquities, "hill of bards."

† Namely, of Clarendon, united with the New Forest, and extending to the sea—the vast woody track of Cranbourn Chace—Great Ridge—Groveley, &c.

fifteen centuries, distinct as yesterday—the four mighty Roman roads, here meeting as in a centre. Immediately on our right, a little below the mound on which the Norman banner floated from the ærial keep of the citadel, we\* marked the site of the ancient and vanished cathedral,† the foundations of whose walls, owing to the dryness of last summer, were discovered, of which the outlines, exactly as they appeared, were engraved, from a sketch taken on the spot in September, 1834.

Towards the east anciently appeared the battlements of Clarendon Palace; to the south-west is the field of tournament, of which the chivalrous Cœur-de-Lion appointed five in England; to the east and south-east, crowning the further heights, the camps occupied by the Belgic invaders, in their progress to the Severn, still seemed to awe the surrounding country; whilst a series of barrows terminated the view, until their forms were lost in the distance.

But the most interesting sight remained. On the left, surmounting the towers and lesser spires, the houses and smoke of the city of the living, shone the ærial spire of the cathedral of New Sarum, with the morning sun on its elfin shaft; and could we be insensible to the thought, that within those walls the sacred rites of christian worship, with a purer and more scriptural service, had been uninterruptedly kept up—save in the short intervening space of the fanatical republic—for six hundred years, as duly and solemnly as when the youthful Henry and his justiciary, Hubert de Burgh, offered their gifts on the altar?‡ with

\* The Rev. Mr. Skinner, rector of Camerton, Somerset, (who has proved, we think beyond all doubt, that the district surrounding that parish was the site of the ancient Camalodunum) Archdeacon Macdonald, and Mr. Hatcher, author of a late history of these scenes, “Old and New Sarum.”

† Built between 1078 and 1091, consecrated 1092, demolished 1332.

‡ When this subject was before noticed it was omitted to be mentioned, that Hubert de Burgh's offering remained with the church of

this difference, indeed, that the plain sacramental bread had succeeded the elevation of the host, an emblem derived from the ancient Druidical worship of the sun, on its first elevation above the horizon! \* And could we forget that the plain open Word of God, the white amice, the decent forms, had succeeded the pompous ceremonial and pageantry of Popish rites; whilst the children of the choir, instead of tossing to and fro their censers, with the words in Latin, repeated by rote, “*meâ culpâ, meâ maximâ culpâ,*” now, after the chant, are seen bending their heads over their Bibles, as the lesson for the day is read, presenting one of the most interesting sights of the Protestant, or rather purer Catholic church.

To return to the desolate hill. No human creature was in sight, save some poor women gathering sticks among the thorns of the ramparts. A few sheep were bleating in the foss. The rivers Nadder and Avon were seen tranquilly meandering in the nether vale; whilst the solitary tree, in an adjoining meadow, under which, for centuries, the burgesses for this ancient city had been elected—now with its bare trunk seemed to resemble its fortune.

I descended, musing on the events which a new Parliament, under new auspices, might bring forth, either for good or for evil; perhaps in the end destined to leave the present cathedral as desolate as the former! These events are in the hand of God; be ours submission and prayers.

Salisbury, as one of its greatest treasures, until 1536, when, in an inventory of the jewels, &c. belonging to the church, occurs: “A Text after John, gilt with gold, and having precious stones and the relics of dyvers seynts. *Ex dono Huberti de Burgh, Justiciarii Domini Regis Henrici III.*”—*Antiq. Sarisb.* p. 201.

\* The emblem is therefore round, surrounded with a blaze of jewellery, as rays of the luminary which it represented. This might be called, indeed, the “ancient faith!” as the early corruptions of the christian creed have been absurdly called.

## DISCOVERY OF ANCIENT MONUMENTS.

On Monday, May 6th, 1844, the workmen who had been previously engaged in clearing away the pews from St. Stephen's church, Bristol, on removing some oak wainscoting, which was erected in 1630, and formed part of the pews in the north aisle, exposed to view three sepulchral recesses within the substance of the church wall. Two were plain and without effigies, but the third was ornamented with a foliated ogee canopy, the crockets and finials with which it had been enriched being mostly destroyed. In the moulding was placed at intervals a four-leaved flower common to the decorated style. Within this recess, upon a table-tomb covered with the accumulated dust of upwards of two centuries, were disclosed the prostrate devotional effigies of a male and female. The figures and monument had been painted after the fashion introduced in the reign of Elizabeth. Some portions of the colour, not soiled, were of the purest and most brilliant scarlet. Six recessed compartments or niches, surmounted by decorated pediments, relieve the side of the tomb, the mullions by which they are divided terminating at the head with shields. Within each recess is a small sculptured figure, emblematical of sorrow, attired in the mourning habit of the year 1337.

The monument appears to have been much mutilated for the purpose of fixing the oak panneling flush against the wall. The emblazonry of the shields, and the projections of the arch, are gone; other portions, the edge of the slab on which the effigies rest, part of the shoulder of the male figure, and the arm as far as the elbow, as also the head of a lion at his feet, have been entirely sawn away. In other respects the figures are in good preservation, for which they may probably be indebted to the public not having access to them for several generations,

markedly distinguished by their apathy to the merits of the monumental sculpture of the mediæval ages.

The male figure is habited in what was the prevailing dress of the higher classes in the reign of Edward the Third. It is a close fitting body garment, called a *cote-hardie*, buttoned all the way down the front, and reaching to the middle of the thigh. From the sleeves, which descend to the elbow only, are the sleeves of an inner vest or doublet, buttoned from thence to the wrist. An embossed girdle, or belt, then worn by every knight, is buckled across the hips, terminating on the left side at the end of the garment, but without any appendage; on the right are indications which would appear that a basildard or gipcier had been attached to the belt. The legs and feet are covered with a thin elastic material, and the ankles are surrounded by a narrow band interlaced on the inside. The feet are curved, adhering closely to the concave body of the lion, on which they are supported. The head is without covering, with the hair parted in the centre, and curled on either side. Upon the upper lip are short curled mustachios.

The costume of the female, which has a general straightness in the character of the apparel, is of a corresponding era. The gown, which fits remarkably close to the waist, is long in front, concealing the feet which recline upon a dog. Above the hips are two oblong indentations like buckles, intended to represent pockets, as may be seen in illuminations of this period. Her head is covered with the square reticulated cap, a remarkable feature of the reign of Henry the Fourth; but examples occasionally occur of its earlier introduction, as in the present instance.

In the absence of all traditionary information respecting these effigies, which their concealment for so great a lapse of time has effectually sunk into oblivion, any opinion respecting the parties they represent must be for the present entirely speculative. They were probably benefactors of the old church, of which the earliest notice occurs in



the year 1304, and from being such were removed at its rebuilding between the years 1450 and 1490 into the present recess, which from appearances is sufficiently obvious was widened for their reception. It would seem from a silver coin of Henry the Fourth, king of Castile, who reigned in 1454, having been found under the head of the male effigy, that this may have been about the period when it was removed here ; and I would also suggest, that this discovery leads to the inference that the effigy represented some merchant of Bristol, who had acquired wealth in the Spanish trade, which is very probable, as considerable commerce was formerly carried on between this city and Spain ; my researches, however, into our city records, to identify the individual, have been hitherto fruitless.

There were indications that some arched recesses had also been filled up in the south wall of the church, but no desire was manifested to open them, and it was entirely accidental that another forgotten memorial of the dead was discovered about a fortnight after the other effigies had been disclosed to view.

The arch is entirely plain, every feature of architectural decoration having been destroyed. Beneath it upon a low slab, in front of which is a half-effaced, illegible inscription, lies the effigy of a male figure, with the hands joined, and raised in supplication. The face, which is in excellent preservation, has the eyes partially open, the features remarkably fine and beautifully executed, and the expression of the countenance noble, serene, and devotional. A pillow supports the head, which has curled hair, and on the chin is a peaked beard much mutilated. His dress is a long gown, reaching to the feet in straight folds ; an upright collar and full sleeves complete its description. A belt passes over his left shoulder, from which the remains of the basildard is suspended ; and the feet rest upon some animal too much destroyed to be distinguished. From the circumstance of the right elbow being embedded in the wall, and the inscription being continued round the sides



of the slab, it is evident that this, as well as the previously discovered effigies, do not retain their original situations.

Over the individuals (whether distinguished by their virtues, their honours, or their wealth, whom these relics of old time were designed to perpetuate) the cloud of oblivion has fallen ; and, although the light of day has once more entered their long darkened recesses, and we behold and appreciate the merits of the sculptor's work, yet are we still without the power to delve into the secrets of the dead—to learn by what names, by what actions, by what fame they were distinguished, that the shapeless mass of stone should be thus made assume their imaged semblance, vainly endeavouring to tell futurity of the worth, the goodness, or the glory, which may have marked the path of their mortal career.

Drawings of the monuments, as discovered, were made by Mr. S. G. Tovey of this city, (which are now in the possession of Mr. Strong, bookseller and publisher, College Green) a gentleman who has distinguished himself by the accuracy and beauty of his architectural drawings, as well as by a publication of considerable merit on the churches of this city.

The foregoing description has been obligingly contributed to these pages, by THOMAS GARRARD, Esq., of Bristol.

The *Great Western Advertiser* states that the monument is a very pretty subject for antiquarian discussion.

Costume is not always an infallible guide in determining the period of the erection of an ancient monument, as it was not uncommon for persons to be represented in the dress they wore, though the fashion of that dress had passed away at the time the monument was erected. It is possible, therefore, that the effigies now lying side by side were originally so placed ; though several reasons would lead to the conclusion that the male figure formed no part

of the original monument ; there may be a difference of fifty years in the date of their costume, as well as in that of different portions of the architectural work.

From the manner in which this monument is built up—the figures being on separate slabs, and the table-face of the tomb being without sides or back, and disjoined from the jamb-mouldings of the arch under which it is placed—it is certain that we do not see the parts in their original connection.

The male effigy is one of the few specimens of a figure not attired in armour. Such cumbent effigies have been hitherto considered as belonging only to royal personages, with the exception of ecclesiastics, who have their proper costume ; but as this figure appears to be of about the year 1400, it may represent some wealthy burgess of Bristol. Wealthy he must have been, as sumptuary laws in Edward the Third's reign imposed restrictions upon such luxuries as armour and monumental effigies.

The female figure is habited in the costume of Edward the Third's reign, about the year 1350. The architecture of the monument has the usual outline of that period—broad and low. It consists of a flat ogee arch, tri-cusped in the middle, with two smaller hanging cusps on each side—the moulding a simple fillet and hollow, with square flowers at intervals. It had a crocketed ogee canopy, and a low-crowned buttress on each side, probably similar to the Berkeley monuments in our cathedral. The base is either cut away or sunk under the surface, yet unopened, which is about eighteen inches beneath the floor of the church. There seems no reason to think that the floor of the present church has been much raised.

Under this monumental arch is no tomb, but only the face of an altar tomb. This face is separated by square buttresses into six very shallow compartments, which contain mourning figures about eighteen inches high—two are male, three female, in ordinary dress, the sixth is much mutilated, but may represent a knight by the conical head

dress. The square buttresses terminate in plain shields, and at the junction of these spring trefoiled ogee arches with crockets and finials, forming canopies to the figures.

As the effigies of two sons of Edward the Third, one in York cathedral, the other in Westminster abbey, are the only published specimens of figures of the fourteenth century not in armour, this male effigy deserves inquiry as to the personage it may represent. For the present we can only describe the figures. They are, as was the custom in the middle ages, in the attitude of prayer; the hands have been placed together palm to palm, but those of the male figure have been broken off above the wrists. The female effigy, which is on the inside, is partly built into the masonry of the wall, under a rough arch of later date than the front arch of the monument. This is the longer figure, and appears to be that for which the monument was erected.

The head of the male effigy is uncovered—the hair is parted in the middle and falls down in a single curl over the ears—the face is not that of a young man, though without whiskers, and having the moustache and beard but slightly marked. The dress consists of a doublet, buttoned down in front, fitting close to the body and reaching to the middle of the thighs; round about the hips is an ornamented baudrick, from which a dagger has been suspended on the right side. This doublet has a small cape over the shoulder, and leaves the neck to be covered by a loose collar; the sleeves reach below the elbow, and beneath them appears a covering for the lower arm, towards the wrist closely buttoned. The legs wear close-fitting hose, and the feet have pointed sandals of similar material. This costume belongs to the latter end of the fourteenth century. The feet rest upon a lion, and the head upon a diamond-shaped cushion with tassels.

The head of the female effigy rests upon a square tasselled cushion, and the feet, which are scarcely visible, against a dog.

The head-dress consists of a netted drapery, of square form, beneath which appears the hair, braided each side the cheek. The hood, or veil, falls from the back of the head, and a wimple of linen encloses the chin, and covers the whole of the neck and shoulders, except some strips in front of the neck. The body is habited in a surcote; the sleeves are tight and close, up to the wrist; the hands are without gloves or ornaments. The surcote, as far as the hips, fits closely to the shape, but below enlarges into numerous folds; the dress is not buttoned or laced in front, but two buckles of large size are placed low down the waist in front. The mantle, or cloak, is short, and stretches round the back and shoulders, being fastened by a cordon across the breast. This costume properly belongs to the date 1350, whereas the costume of the male figure appears to be later. The different sizes of the figures and other things above mentioned, leave little doubt in the mind of the writer that the monument is compiled of two separate ones, which have been put together in their present situation since the time of Henry the Eighth.

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#### THE ROYAL PALACE OF CLARENDON, WILTS.

The following account of the ancient palace of Clarendon, so well remembered in our English annals, from the celebrated "Constitutions of Clarendon," is the result of a recent survey of its remains, and an examination of the documents connected with the edifice, by H. Hatcher, Esq., the historian, of Salisbury.

The "Constitutions of Clarendon" were a series of enactments presented by Henry the Second to the prelates

and nobles, at a council held at Clarendon, in Wiltshire, Jan. 25th, 1164. They were intended to set at rest the dispute which had for some time subsisted between Henry and Becket.

The Constitutions of Clarendon, as finally digested, were sixteen in number, and were by the king termed, in the preamble, a restoration of ancient usages, liberties, and dignities. But however necessary, they were undoubtedly innovations on the laws and practices that had subsisted from the time of the Conqueror.

The principal enactments appear to be—that all cases, whether civil or criminal, in which a clergyman was concerned, should be tried and determined in the king's court—that appeals should lie from the archbishop to the king—that no cause should be carried further than the archbishop's court (in other words, to Rome) without the king's consent—that no archbishop, bishop, or dignified clergyman, should depart the kingdom without the king's leave—that no tenant in chief of the crown, and no officer of the royal household or demesne, should be excommunicated, or his lands put under an interdict, until application had been made to the king or the grand justiciary—that churches in the king's gift should not be filled without his consent—that when an archbishopric, bishopric, abbacy, or priory, became vacant, it should remain in the custody of the king, who should receive all its rents and revenues; that the election of a new incumbent should be made upon the king's writ, in the royal chapel, and with the assent of the king; and that the person elected should do homage and fealty to the king before being consecrated.

Mr. Hatcher says:—

From the number of Roman coins found at different periods, in the field below the ruin, it is highly probable that the building was raised on the site of a Roman villa. At all events it constituted, with the forest, a part of the ancient domain of the Saxon monarchs. In Domesday it



is said, that a fourth part of the manor of Laverstock and half the land of Milford lay in the king's forest, and in the Hundred Rolls of Edward the First, which form the best commentary on Domesday, the jurors state, that the manor of Clarendon, with its appurtenances, belonged to the ancient domain of the Crown. Mention is also therein made of its dependency, the royal park of Melchet. The forest appears, in early documents, under the name of Pansett, and by that appellation it is included in the extensive grant of tithes, made by Henry the First to the members of the Cathedral at Old Sarum.

It is evident that Clarendon was a royal residence in the time of Henry the First; for the most ancient charter of Wilton is dated from thence, and in the earliest Pipe Roll extant, mention is made, under the date 1131, of the conveyance of the king's provisions to Clarendon.

Frequent references to it occur in the records of the reign of Henry the Second; but the transaction from which it derives much of its celebrity, is the enactment of the "Constitutions of Clarendon." Into the struggle between the ecclesiastical and secular authorities, which began to agitate this country soon after the Conquest, it is not possible to enter, though it may be observed, that the Norman Conqueror appears to have purchased the support of the papal see, in his enterprise, by exempting the members of the church from temporal jurisdiction. He sternly refused, indeed, to submit to the claim of homage advanced by the Pope, but the mischiefs arising from his concession were soon felt by his successors. The first decisive attempt made to recover the authority of the English Crown was the enactment of these celebrated Constitutions, by Henry the Second, in 1164. The particulars of the proceeding, and the consequences to which it led, may be found in history. It is adverted to here, merely to show that the palace must have been of vast extent, to afford room for the deliberations of the nobility



and clergy of the land, and accommodation for themselves and their train of dependents.

No evidence appears that Richard the First occupied Clarendon as a residence; but, after his death, it was frequently visited by his successor John. That erratic monarch was here some portion of every year between 1200 and 1215; but the most remarkable incident of his stay was the restitution of a part of the English regalia, in 1207, which appears to have been pledged in Germany for the ransom of his deceased brother.

Clarendon was a frequent and favourite abode of Henry the Third. He was here in 1235, 1239, 1247, 1249, 1250, 1255, 1256, 1268, and 1290, and disbursed considerable sums of money at various times for the enlargement and repair of the palace. Some of these entries throw a considerable light on the disposition and extent of the building. For instance, we find, in 1236, a charge for painting and ornamenting the chapel of All Saints' at Clarendon; for repairing the king's wardrobe, almonry, and salting-house; for making a pent-house of twenty-four feet long, between the napery and almonry; for repairing the great chamber, and the well in the court; for a porch before the queen's chamber, and a pent-house leading to king Alexander's chamber. Mention is made in 1241 of a grass plat between the queen's chamber and the chapel of the chamber of the knights; in 1243 of the chamber beyond the gate; 1244 of the house of the chaplain, of a new wardrobe, of the queen's herbary, and of the house of the steward; in 1251 of the well in the great court, of a new baptistry in the king's chapel, of a granary; in 1252 of the queen's chamber, under the queen's chapel, of the house where the foresters lie, of a private chamber in the cellar opposite the well; in 1254 of a house for the bailiff's store, another for the king's demesne bread, of a garden enclosed with pales, and a house in the cellar beyond the rock.

Edward the First was an occupant of the palace in 1277,

1280, 1281, 1289, and 1290. He remained here during the negotiations with Eric, king of Norway, for the marriage of his son with the heiress of Scotland. He was doubtless at Clarendon, also, when he summoned a parliament at Salisbury, to devise means for prosecuting an invasion of France in 1297.

An inquest taken by Walter de Sterkesleigh, sheriff of Wilts, in the first year of his reign may here be cited, as affording farther information relative to the palace. In this document allusions are made to the king's hall, which appears to have faced the north; to the buttery and pantry; to the larder, kitchen and scullery. A cloister is described as lying between the hall and the kitchen; and, as they are mentioned in connexion, they were doubtless on the same side of the building.

We find also references to the chamber and chapel of the king; to the passage between the hall and chapel; to the queen's chamber; to the passages between the chambers of the king and queen; to a chamber beyond the great cellar; to the wardrobe chambers of the king and queen; to Neville's chamber; to the steps leading to the postern; to the salting-house, chandlery, almonry, and the stable belonging to it; to the strangers' chamber, and to two chambers for the use of the king's children; to the chamber of John the Falconer; to the house of the barber; to the stable of the king, and that of the bailiff. From the observation, that many of these apartments wanted a covering, we may infer that they were chiefly on a ground floor.

Entries of repairs occur in the reign of Edward the Second; and in that of Edward the Third, among other improvements, the great hall was rebuilt, and a new chamber, with two wardrobes, in the court of the Warden of the Forest.

In 1331 an order was given to the sheriff of Wilts to prepare the palace for the residence of queen Philippa, during her confinement. It thus became the birth-place

of Isabella, the eldest daughter of Edward, who married Ingelram de Coucy, Count of Soissons.

In 1356, Clarendon Palace was the temporary residence of Philip, king of Navarre, and here he pledged his homage to Edward, as king of France and Duke of Normandy. This ceremony was the prelude to that expedition into France which was crowned with the victory of Cressy. The importance attached to the visit of this prince is shown by the mission of the Earl of Suffolk, with a body of men, to escort him from Cherburgh; and the issue of writs of privy seal to the clergy, nobility, and sheriffs to furnish him with a loan of 25,000 marks.

In the summer of 1357, while a fatal pestilence was raging in the metropolis, Edward, with his court, repaired to this healthy spot. He was accompanied by his two royal prisoners, John, king of France, and David, king of Scots, and attended by a numerous and splendid retinue.

During the reigns of Richard the Second, Henry the Fourth, and Henry the Fifth, no allusion occurs to Clarendon as a royal residence, for which a reason may be found in the unsettled state of the country. In 1454, Henry the Sixth spent nine weeks at Clarendon, for the restoration of his health.

The last sovereign mentioned as a visitor to Clarendon, is queen Elizabeth, who hunted here during her stay at Wilton House, in 1574. A bower was erected in the park for her and her attendants, but, in consequence of rain, she was obliged to take shelter in the lodge: a proof that the palace had ceased to be tenantable.

In the year 1821, Sir Thomas Phillips employed workmen to explore the foundations; and the palace was found to have been an irregular pile, consisting of a number of small apartments. The result of these researches was thus given in the *Salisbury and Winchester Journal* at the time:—

“It has been ascertained, by tracing the foundations of

the walls, that the palace extended full 700 feet in length, from east to west. By removing mould of several feet in depth (varying in different parts), the floors of no less than eight or nine rooms have been discovered, some of them in a very perfect state. The structure of the building appears to have been very irregular. The principal room is ninety feet long, and sixty-two feet wide; and it is conjectured that it was in this apartment king Henry the Second and the heads of the clergy ratified the Constitutions of Clarendon. The floors of some rooms were paved with glazed tiles, for the most part square and triangular, of different colours, and variously ornamented: some of them exhibiting dragons, griffins, flowers, &c. Some of the floors were composed of a smooth plaster, which still remains in a perfect state. The walls of the various rooms differ in thickness, from two feet eight inches to five feet two inches."

A considerable fragment of wall, which had belonged to the largest apartment, had for many years attracted notice. It was, however, overgrown with ivy, and from the effects of time and the weather, was gradually crumbling into ruin. To save so interesting a relic, Sir F. H. H. Bathurst, the proprietor of the domain, has recently caused it to be cleared and strengthened, and supported by four buttresses formed of the original materials. He has recorded this reparation, and the principal events in the history of the place, in the following inscription, on a slab affixed to the wall:—

"The building of which this fragment formed a part, was long a favourite residence of the English monarchs, and has been historically connected with many important transactions and distinguished characters. Among others, Philip, king of Navarre, here rendered the first homage which was paid to Edward the First as king of France; and John, king of France, with David, king of Scots, spent here a portion of their captivity. More especially here were enacted the constitutions of Clarendon—the first barrier raised against the claims of secular jurisdiction by

the see of Rome. The spirit awakened within these walls ceased not to operate, till it had vindicated the authority of the laws, and accomplished the reformation of the church of England. To prevent the entire destruction of so interesting a memorial of past ages, Sir F. H. H. Bathurst, Bart., caused it to be supported and strengthened, and this inscription to be affixed, A. D. 1844."

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#### ENCAUSTIC TILES AT MALVERN PRIORY CHURCH.

During the last year an intelligent and learned antiquary, Albert Way, Esq., director F.S.A., has diligently explored that interesting relic of ecclesiastical antiquity, Malvern Priory Church, Worcestershire, for the purpose of collecting a complete description of the ancient encaustic tiles found embedded in the floor and on portions of the walls of the edifice.

At a period when the restoration of churches, not only architecturally and in accordance with their first characteristics of form, but also as regards internal decorations, even to embroidered hangings upon chancel walls, occupies the minds of churchmen who are no antiquaries, and antiquaries who are no churchmen, the designs found on these relics—memorials of family descent, as well as piety—come to us with peculiar interest—the more so because the information conveyed is almost of a perfectly novel kind.

The interior of the Priory Church of Great Malvern appears to have abounded with encaustic tiling. As we have before observed, the tiles occupied the floor, and portions of the walls as panneling. The age of manufacture has been divided into two periods. The most ancient were fabricated during the prevalence of the decorated style of architecture



between 1290 and 1380, and the second during the era of the perpendicular style, the church being rebuilt about 1450. The tiles of both eras are believed to have been manufactured in the neighbourhood of Great Malvern, this circumstance perhaps accounting for the large numbers ornamenting the Priory church. Other localities and structures also received the products of the Malvern kilns; among them, Worcester and Gloucester Cathedrals, and Tewkesbury Abbey.

There are strong reasons for believing that the encaustic tile was manufactured in the county of Worcester down to the comparatively late era of 1640, and most probably would not then have become extinct, had not the conquering influence of Puritanism rendered it imperatively necessary that the fabrication should be closed. It was of little use, when visitors were appointed, as they were in this very year, to visit the ecclesiastical structures of the kingdom, and destroy all ornaments of a "superstitious nature" found therein—that the means of manufacturing articles should exist, the use of which was denied and rendered contrary to law. Hence the manufacture ceased entirely at this period, and continued unrenewed until within a few years, when a leading firm in Worcester, engaged in the manufacture of porcelain, finding the age again requiring these ornaments, undertook to make and supply them. With this renewal of the manufacture of encaustic tiles, however, has appeared another art, that of moulding in terra cotta, arches, corbel heads, and other architectural members of churches; and indeed it would almost appear that an entire ecclesiastical structure has been built of this one material. The church of St. Stephen and All-Martyrs, at Lever Bridge, Bolton-le-Moors, has been erected with fine bricks of terra cotta earth, and the interior enrichments moulded in the same material. Certain grave doubts have been entertained of the solidity of a structure so erected, but these have now given way to a conviction that terra cotta is as durable as stone. The church of St. Stephen



and All-Martyrs, must however undergo the storms and accidents of centuries before this question can be properly answered, either in the affirmative or negatively.

The information upon the subject of encaustic tiles has been compiled from articles in the *Gentlemen's Magazine* of May and July, 1844, to which publication Mr. Way is a frequent and talented contributor.

The minor decorations introduced as accessories to ancient ecclesiastical architecture have mostly suffered in so material a degree from the injuries of time, and still more from the destructive intemperance of the sixteenth, or the puritanical zeal of the seventeenth, centuries, that the most trifling remains which now exist are regarded as valuable evidences by the careful student of antiquity. To one of the least conspicuous, although not the least interesting, of these decorations, namely, pavements of tile enriched by impressed designs, attention has recently been much drawn; the restoration of ancient churches, and the construction of modern edifices in the style of ancient times, naturally led to the revived use of a mode of decoration more effective than costly, and capable of being employed in sacred structures with the most happy and harmonious disposition.

Few churches in the kingdom exhibit a more extensive assemblage of such decorations than the Priory Church of Great Malvern.

A few general observations on this kind of pavement may not be misplaced. No positive evidence has yet been obtained as to the date of the invention, or the country whence the manufacture may be traced; it probably originated in the Roman mosaics, which in England are found to be chiefly composed of tesserae of baked clay; and a few specimens of a much later period, that have been noticed in England and France, seem to supply the step of transition from mosaic to tiles. In these, each piece is of a single colour, but they are so adjusted together or incrustated one on another, as to form a polychromatic pavement in

regular geometrical designs. Thus, a cube or a quatrefoil of one colour is found inserted in a cavity fashioned to receive it, in a tile of another colour, and pierced through the entire thickness of the tile. It may be remarked that little essential difference exists between such pavements and the Roman mosaics found in England: the general designs, and greater dimensions of the component portions, are the chief distinctions. The next step was to make each tile supply a portion of a more complicated design, by means of a process which incrustated the ornament substantially upon its surface. The process of manufacture was simply this: upon the quarry of red clay, hardened probably in part in the sun, the design was impressed by means of a stamp cut in relief, much resembling a wooden butter-print; and the cavities thus formed on the surface were usually filled with whitish-coloured clay, sometimes of so thin a consistency as scarcely to fill the hollows, so that impressions or rubbings may be taken, and sometimes wholly omitted. The tile, thus prepared, was then faced with a metallic glaze, which gave to the white clay a slightly yellow tinge, and a more full and pleasing tint to the red. Accidental varieties of colour arose either from the tile being turned black by exposure to fire, or green by some metallic admixture. Some of the earliest productions of this kind are supplied from the ruined church of Castle Acre Priory, Norfolk, preserved in the British Museum; the specimens that exist of the fourteenth and fifteenth centuries are numberless, and during the fifteenth, when they gave place to the glazed Flemish tile, which then came into fashion, these tiles seem to have fallen into disuse. They have been termed Norman, merely because the first to which attention was drawn were found in Normandy; but exist in far greater variety in our own country.

With regard to the tiles with impressed designs in red and white, it may be affirmed that they were manufactured in this country, from the fact that kilns for burning them

have been discovered, and especially one, which was brought to light in 1833, in the immediate vicinity of the Priory of Great Malvern. This kiln supplied, there can be little doubt, the rich variety of tiles which, as it appears either by the dates imprinted on them, or the distinctive character of ornament, were fabricated at the period when the Priory Church was rebuilt, about the middle of the fifteenth century. These same tiles, the productions of the Malvern kiln at this period, may be seen also in many churches in the neighbouring counties of Hereford, Gloucester, and Monmouth. A representation of this kiln, with a description by Harvey Egginton, Esq., F.S.A., may be seen in Dr. Card's account of the Priory Church. In December, 1837, a second kiln of similar construction was discovered near Droitwich, in a recently consecrated cemetery in the parish of St. Mary, Witton. A number of tiles identical with those still existing in Worcester Cathedral, and the Priory Church of Malvern, were found piled up therein; but, from an idea that this kiln was an ancient salt-work, no sufficient notice was taken of the discovery, though a detailed account was made to the Worcestershire Natural History Society, by Jabez Allies, Esq., F.S.A., who was present at the investigation. The tiles found at this place appear to be of the fourteenth century. The site of a third kiln has recently been pointed out to me in Staffordshire, near Great Saredon, adjoining the Watling-street, S.W. of Cannock. The character of the fragments found here in profusion seems to show the existence of a manufactory during the sixteenth century, and similar tiles have been found in the neighbouring churches.

The existence of the kilns, which have been noticed, in the vicinity of Great Malvern, will readily account for the great variety of tiles which are there found. These tiles may be classed under the following divisions:—

Sacred symbols: inscriptions, consisting either of verses of the scripture or pious phrases.

Armorial bearings of the sovereign, or individuals connected with the monastery by benefactions or otherwise : personal devices or mottos.

Ornaments, conformable to the style of architecture or character of decoration prevalent at the period, but devoid of any special import.

The first sacred symbol that merits notice is the fish, adopted from an early period as an emblem of the Saviour, as shown by d'Agincourt and various writers on the catacombs at Rome. The Greek name *ἰχθύς*, a fish, is composed of the initials of the words *Ἰησοῦς Χριστὸς Θεοῦ υἱὸς Σωτὴρ*, Jesus Christ, the Son of God, the Saviour. A single specimen, date fourteenth century, remains at Malvern, now much defaced. Its perfect design may be seen at Worcester, in a little chamber over the entrance to the deanery, on the south side of the Cathedral, used as a school for the choristers ; as also in the museum at Worcester, where specimens found in the Droitwich kiln were deposited. Tiles bearing this device have likewise been found at Stratford-on-Avon, Exeter, and Caen in Normandy. It must be observed that four of these tiles at least are required to make a complete series ; the perfect design then becomes apparent, being formed of intersecting circles, which cut off elliptical spaces, wherein the figure of the fish is enclosed.

The symbol of the cross is very frequently and variously introduced. One example of its application is remarkable, now no longer to be seen at Malvern in its perfect form ; but portions of the design exist there, and the complete cross may be seen in the north aisle of the Lady Chapel in Worcester Cathedral. The cross in this instance is composed of numerous pieces, which form a cross flory of elegant fashion, suitable to be placed in a pavement of tile to mark an interment beneath, so as to avoid breaking the uniformity of the flooring by the introduction of a sepulchral slab. It may be added that in many places portions of inscriptions formed with tiles, each bearing a single

letter, have been found ; and it is evident that these fictile ornaments were occasionally employed in churches paved with tile, in place of the flat slab engraved with the cross flory, the inscribed fillet round its verge, or other sepulchral memorial. By this means the area of the church was not encumbered, as when an effigy or raised slab was introduced, and the regular continuity of tiled pavement was preserved. Instances still existing of the use of tiles for such purposes are rare. In the Lady chapel at Gloucester, tiles may be seen which probably were intended to cover the whole place of interment, and are inscribed—

Orate pro anima Joh'is Hertlond.

The sacred monograms *thc* and *rpc* occur often, occasionally surmounted by a crown, and the scutcheon composed of the symbols of the Passion is also frequently introduced. A weapon like a glaive or bill, which is also here seen, is a symbol often introduced, but not hitherto explained.

Another example of this curious coat-armour of the Passion may be seen on one of the wall-tiles. In the reign of Edw. IV, the Countess of Hungerford bequeathed a pair of silver candlesticks “pounced with the arms that longeth to the passion,” (Dugd. Bar. ii, 208) and an earlier instance of the mention of this singular imitation of heraldry, in allusion to things sacred, may be noticed in the curious inventory of the valuable effects of Hen. Fifth, printed in the Rolls of Parliament. The device, or monogrammatic character, surmounted by a crown, may be explained as composed of the letters of the name of the blessed Virgin, in honour of whom and of St. Michael the church of Great Malvern was dedicated. A symbol, the ancient use of which in allusion to the Virgin has not hitherto been noticed, is the heart, frequently so employed at a later period by the Jesuits, but it occurs both at Malvern and in Worcester Cathedral, in one instance charged in the centre with a four-petaled flower, or *marguerite* ; and it seems



probable that the device was thus introduced here in allusion to the Virgin, whose feasts are, in England, invariably designated upon the ancient clog-almanacks of wood by the symbol of the heart. It is also deserving of notice that the principal ornaments of the groined ceiling of the porch at Malvern are the crown of thorns with the monogram *ihc*, and the heart pierced by nails: inscribed scrolls surrounded both symbols, but the legends are defaced. The striking emblem of the pelican vulning herself is found upon one of the wall-tiles; many examples of its use in England might be cited, as on the spire-formed cover of the font at Ufford, Suffolk, and the font at North Walsham, Norfolk; it is found amongst the symbols of the passion in the nave at Cirencester, and pelican lecterns formerly existed in the cathedrals of Durham, and Norwich, and other churches. The legendary tale was this, that the pelican having slain her young, mourns over them three days, and then, vulning herself, restores them to life by the aspersion of her blood, according to the ancient distich:

“ Ut pellicanus fit matris sanguine sanus,  
Sic sanati sumus nos omnes sanguine nati,” *i. e.* Christi.

(As the pelican is made whole by its mother's blood, so are we healed by the blood of the Son, that is, of Christ.)

Under the head of symbols, or ornaments of a sacred character, many other devices which occur upon the tiles at Malvern might be noticed; as the verse Job xix. 21, the words of which are so curiously arranged on one tile, “ Misereмини mei, misereмини mei, saltem vos amici mei, quia manus Domini tetigit me.” (Have pity upon me, have pity upon me, O ye my friends, for the hand of God hath touched me). Four tiles are here required to compose the set, the intricate arrangement of which is very singular; on the border may be noticed the names of the Evangelists, with the date *a: d: m. cccc. lvi.* The angelic salutation, Ave Maria, is found on two distinct sets of tiles; on another, the following legend, “ Pax Christi inter nos



(*or vos*) sit semper, Amen." (The peace of Christ be amongst us (or you) for ever, Amen), with the shield of the passion, and the monogram *ihc*, crowned.

There is also an inscribed tile of very curious character. In the centre appears a rose, surrounded by the following inscriptions, "*Mentem sanctam, spontaneum honorem Deo et patrie liberaacionem,*" which may be perhaps thus rendered, The holy mind, honour freely rendered to God, and liberty to the country. This identical legend was inscribed on the great bell given to the church of Kenilworth, Warwickshire, by Prior Thomas Kedermynstre, elected in 1402: it no longer exists, but Dugdale has preserved the inscription, which appears to have been of a talismanic nature. In a little volume of MS. notes, medical recipes and charms, compiled by a certain monk in the fifteenth century, and recently purchased for the British Museum, the import of this strange legend may be seen: it is there given with charms for fever and other ailments, and its efficacy is indicated by a note in the margin, "*for fyre.*" It may be observed that virtue being attributed to the sound of the consecrated bell, in averting the peril from storm and lightning, the occurrence of these talismanic words upon the bell at Kenilworth may be attributed to the popular belief of their preservative efficacy against fire, which seems also to give the clue to explain the cause of their appearance on the ornamented pavements of sacred structures.

The subject of such belief, as formerly received, and of the precise value attributed to talismanic preservatives, and written charms, is one that merits more attention and research than hitherto it has received. The intelligent inquirer, desirous to appreciate fairly and correctly the habitual feelings and opinions of ancient times, will not reject such evidences with contempt, as mere absurd relics of credulity and superstition; but, mindful of the signal power of tradition, sanctioned by general belief, and the force of early education, will regard with tolerance and

respect even those weaknesses of his forefathers, as sources from which he may derive valuable as well as curious information.

In describing the principal heraldic decorations introduced on the Malvern tiles, the arms of the sovereign first claim attention; the most ancient example, not of earlier date than the reign of Richard the Second, or Henry the Fourth, is the lower moiety of the quarterly bearing, France and England. Three lions passant towards the sinister side, and regardant, occurs on a tile of which numerous other specimens are preserved in the choir of Gloucester cathedral; the date appears to be the fourteenth century. The arms of England alone, without those of France, may be noticed on tiles of very elegant design, four of which form a complete compartment; each tile is ornamented with a scutcheon, surmounted by the inscription, *Fiât . voluntas . dei .* The same tile has been found near Monmouth Priory; its date appears to be about 1450.

The most interesting series of heraldic tiles are illustrative of the descent of the chase and manor of Malvern, which had been given by Edward the First, in marriage with the princess Joan of Acre, to Gilbert de Clare, Earl of Gloucester. On the death of their only son at Bannockburn, the manor was brought by Alianor, his sister and coheirress, to her husband Hugh le Despenser; as also, subsequently, by Isabella, sister and coheirress of Richard le Despenser, to her husband Richard Beauchamp, Earl of Warwick. By a third marriage with a coheirress, the manor finally reverted to the crown in the person of Richard the Third. The tiles which commemorate these successive possessors of the manor, supply an interesting variety of elegant specimens. Four similar tiles are required in each instance to compose a complete compartment, the scutcheons converging towards the centre; the three chevronels of Clare are first to be noticed, next the tile charged with two scutcheons, le Despenser, and the chequy coat with a chevron ermine, attributed to the

old Earls of Warwick ; lastly, the cross-crosslets of Beauchamp. The bearing of Beauchamp, a fess between six cross-crosslets occurs also with a crescent, as a difference, upon the fess ; this tile is part of a compartment of sixteen, the central portion being this scutcheon four times repeated ; it was used, and perhaps expressly fabricated, to form the decorative pavement of the chantry built on the north side of the choir in Tewkesbury abbey church, to the memory of Richard Beauchamp, Earl of Worcester, by his widow Isabella, and dedicated in 1438.

The arms of Richard Beauchamp, impaling those of Isabella, coheiress of le Despenser, were displayed on a set of four tiles, forming a scutcheon of large dimension, of which the lower quarter only is now to be seen at Malvern. The same corner-tile is found at Leigh, near Worcester, and in other churches in the vicinity. The bearings exhibited on this scutcheon were, quarterly, 1 and 4, chequy, a chevron ermine, Newburgh ; 2 and 3, a fess between six cross-crosslets, Beauchamp ; impaling, quarterly, Clare and le Despenser.

The cross between five martlets, attributed to Edward the Confessor, and assumed by the Abbey of Westminster, of which Great Malvern Priory was regarded as a cell, occurs repeatedly.

Other tiles exhibit the bearing of Braci, Gules, a fess or, in chief two mullets argent, and the same, impaling a cross engrailed. Two figures only of the Bracis still remain, one is to be seen in the great eastern window, in the first light of the lower row, under the transom, and nearest to the northern side ; it is a small kneeling figure, in complete armour, with a tabard of the arms of Braci. The second, inscribed *dominus Robertus de braci*, is now placed in the great western window ; it is in costume similar to the former, and around the neck is a golden collar of SS. Several figures of the Bracis, with scutcheons of their arms, were to be seen formerly, according to Habingdon's account, in the window nearest the eastern end of the

north aisle of the choir; the figures are now lost, but two of the scutcheons still remain, one of which is the same as that which is found upon the tile, namely, Braci impaling azure, a cross engrailed argent (?Aylesbury.)

Two remarkable sets of tiles remain to be noticed—intended to be affixed to the walls as a decorative facing, and disposed as several upright bands united in juxtaposition, composing a rich decoration, similar in effect to tabernacle work or carved tracery of wood, in the place of which these tiles were undoubtedly intended to be used, either as a reredosse of the altar, or enrichment of the walls of the choir.

Other tiles exhibit the arms of some of the principal families of the counties surrounding Great Malvern—no doubt commemorative of benefactions to the monastery. These are 1, a bend cotised, between six lioncels, Bohun; 2, barry of eight, two pallets in chief, between two esquires, an inescutcheon ermine, Mortimer; 3, three chevrons, Clare Earl of Gloucester; 4, a fess between six cross-crosslets, Beauchamp Earl of Warwick; 5, quarterly, the second and third quarters, fretté, over all a bendlet, Le Despenser; 6, a fess between six martlets, Beauchamp of Powyck; 7, a bend voided, between six lions (?) heads erased, skull of Wichenhford; 8, a chevron, with a canton ermine, Stafford of Grafton. A narrow band of quatrefoils and cruciform cilllets, alternately, runs along the margin of the lowest tile, as a finish to the ornamental design.

Others represent tabernacle-work, with scutcheons and devices introduced at intervals.

Under the head of personal devices or badges may be noticed the double-headed eagle, displayed, surrounded by a circular bordure bezanté; its date appears to be the fourteenth century. The swan, displayed, ducally gorged, and chained, adopted as a royal badge in token of descent from the Bohuns; the nave of a wheel, with the Stafford knot, issuing from it.

On one tile, now much defaced, may be discerned a bird

apparently standing on an heraldic wreath; the conjecture represents it a pelican, and memorial of the ancient family of the Lechmeres, of Hanley castle, who had contributed to the fabric of the church of Great Malvern. Another benefactor is commemorated by the figure of a talbot sciant, with the legend, *Sir John Talbot*.

Other personal devices are the monogram composed of the interlaced letters R and E, possibly the memorial of Richard de Estone, Prior of Malvern, who died 1300. A single tile, now wholly defaced, exhibited the curious canting device of Tydeman de Winchcomb, Bishop of Worcester, 1395—1401. It represents a sort of capstan, with a rope wound around, bars being inserted at intervals for the purpose of turning it, and a large comb; this whimsical expression of the name Winch-comb is surmounted by the mitre and pastoral staff.

Two singular tiles form the memorial of an individual whose initials I · N · appear on both; in one instance surrounded by the pious aspiration, *fiat misericordia tua domine sup' nos*, (according to thy mercy be it done to us, O Lord,) and the other gives apparently a clue to the name, by the canting device of a heart transfixcd by three nails. The inscription *modum sperauimus* (too much have we hoped) appears on the bordure. It has been suggested that the monogram I · N ·, introduced in various parts of Bristol cathedral, denotes Abbot John Newland, elected 1481, and that the place of his birth, from which his name was taken, was possibly Newland, the chapelry adjoining to Great Malvern, part of the possession of the Priory. Although the tiles have the appearance of being of a somewhat earlier date, and the obvious intention of the device would be Nail-heart, a name which occurs in these parts of England, we cannot wholly reject the supposition that these little memorials may appertain to Abbot Newland.

There are some small tiles which may possibly present the marks or initials of artificers by whom these pavements



were fabricated. On one at Malvern may be noticed the letters,

WHIL

LAR

on another, the letters s and w, unless the latter be a fanciful device or symbol. The occasional introduction of inscriptions formed with small tiles, each stamped with a single letter, has been already noticed; an example, curious on account of its late date, formerly existed at Malvern, of which the two letters BO, large Roman capitals, impressed on the clay, and filled in with white earth precisely according to the ancient method of fabrication, still exist. An undeniable evidence is hereby afforded that this process of producing fictile decorations had not been totally disused in Worcestershire as late as 1640. When Cole visited Malvern church, June 25th, 1746, the inscription of which these letters form a part, was perfect: it marked the resting-place of an incumbent of the parish. Cole notices the ancient effigy, now placed in the north transept, which then lay near the wall, under the window nearest the east end of the south aisle of the choir. Adjoining to this, as he states, lay a black marble slab to the memory of Francis Moreton, 1714, and close to this, on the north, was this inscription, on tiles, all round the verge of a grave:

HERE LYETH THE BODY OF EDMUND REA LATE VICAR  
OF MUCH MALVERNE DECEASED THE 23 OF DEC. ANNO  
DO. 1640.

Numerous are the varieties of elegant and elaborate design, presenting no sacred or commemorative allusion, which may still be distinguished on the defaced and neglected tiles in the church at Malvern. In some instances, complete sets of these may still be seen in the choir at Gloucester cathedral, the work of Abbot Sebrok, which presents the most striking example that exists of pavements of this kind, executed during the fifteenth century. It appears probable that the Malvern manufactory supplied this and numerous other similar decorations, of which



traces are found in churches of the adjacent counties. It may interest some natives of Worcestershire to be reminded, that from an early period this manufacture had flourished in the county, as appears by the discoveries of kilns, previously noticed. The more choice and elegant productions of the porcelain works of later times are far more generally attractive, but those who care to investigate the progressive industry of their forefathers will not overlook the singular fact, that from the period when the red ware, usually termed Samian, introduced by the Romans into Britain, had ceased to be used, until the times of the *renaissance*, when the tasteful *maiolica* of the Italians was imported from Venice, and the use of pottery, as one of the elegancies of life, had been introduced by intercourse with France during the reign of Henry the Eighth, these pavement-tiles are the sole productions of fictile art, properly to be called decorative, which appear to have been used in our country.

The tiles at Great Malvern appear to be of two periods only; a few, the remains of the pavements of the more ancient structure, are of the time termed in architecture the decorated period; the remainder appear to have been fabricated about 1450, at the time when the church was rebuilt. The work was probably commenced by Prior John Malverne, whose liberality was recorded in the window on the north side of the choir, nearest the east end. Its advance appears to have been slow, for the consecration of the altars in the choir and transepts of the new church did not take place until 1460; the construction of the clerestory of the nave and the great west window was probably subsequent to that period. The tiles of the earlier date measure, in most instances, five inches square, the later examples six inches; some fine square tiles of unusual dimension may be seen in the north aisle of the nave; they measure nine inches square, and  $2\frac{1}{4}$  in thickness.

One more fact remains to be noticed in regard to the use of fictile ornaments as accessories to sacred architecture;

the only example of the kind, hitherto recorded, has been found at Great Malvern. In the spring of 1843, a portion of a cross, fashioned in clay, well burned and glazed, was found by a person digging in the garden adjoining the east end of the church. It measures about fourteen inches across the arms, the foot being shaped suitably for insertion in a socket, for the purpose of fixing the cross in some elevated position. Having occasion to go upon the roof of the church, during the progress of some repairs, I noticed on one of the original ridge-tiles of the roof of the choir a projection, which on closer view proved to be a socket prepared to receive the foot of such an ornament as the cross in question. There can be little doubt that a crest, thus formed, originally ran along the whole length of the ridge; the ridge-tiles were deeply serrated in the spaces intervening between the larger ornaments, which were thus affixed by means of tenons and sockets. The effect of such a crest, in breaking the straight regularity of the outline of the roof as seen against the sky, must have been admirable. It may be observed that the representation of the church, and buildings of the monastery, which may be seen in the curious window on the north side of the choir, wherein the principal circumstances of the foundation of the Priory are commemorated, exhibit the decorative crest running along the ridge of the roof. It is surprising that so effective an expedient for producing, at a very small cost, a decoration not less durable than pleasing to the eye, should not have been adopted in modern times.

The antiquary has here a faithful description of these ancient tiles, by a gentleman fully capable of illustrating the subject. They were formerly called Alhambra tiles, and were believed to have been brought from the neighbourhood of the Alhambra, or from some other part of Spain. Mr. Way has shown, however, that the seat of their manufacture was in Worcestershire, and it is probable

these singular but yet expressive ornaments were, instead of being imported, made the object of traffic with the continent of Europe, for the purpose of decorating churches and cathedrals; indeed the title of Alhambra might have originated from being manufactured and sent to that gorgeous building, rather than from being imported from the country to which the Alhambra is still so great an ornament.

Some slight description of the structure containing these singular memorials cannot but be interesting. In Nash's *Worcestershire*, Chambers's *Malvern*, Neale's *Parochial Churches*, and other standard works, extended accounts are given. About the year 1834 Mr. C. N. Cliffe contributed a series of papers to *Brayley's Graphic and Historical Illustrator*, upon the *Malvern hills*, one of which contained a short account of *Malvern Priory Church*. As not only the proper authorities had been studied, but an examination of the structure made, we compile the following from Mr. Cliffe's second contribution to Mr. Brayley's interesting periodical:—

In the reign of Edward the Confessor, a few monks, in the fervour of religious zeal, left the Priory at Worcester, and retired to the woody wilderness of the *Malvern hills*. They founded a sort of hermitage; but we find that in 1083, this society of religious enthusiasts had increased in number to three hundred. About this time, Adelwine, the superior of the community, persuaded them to adopt the Benedictine rule, by the wish of St. Wulstan, bishop of Worcester; and having procured many benefactions from the crown and other sources, he built and endowed a priory of that order at *Malvern*. He died in 1140. Gislebert, abbot of *Westminster*, with the consent of his convent, having assigned several manors and estates for the purpose of obtaining the patronage, at the yearly rent of £24. 13s. 4d., *Malvern* was considered as a cell, or at least as subordinate, to *Westminster abbey*. In other

respects, however, the prior and monks acted independently, and were also quite distinct from the bishopric of Worcester. When Henry the Eighth dissolved the religious establishments, we find the revenues stated by Dugdale at £308. 1s. 5½d. and by Speed at £375. 0s. 6d. The priory was granted (36 Henry the Eighth) to Wm. Pinnocke, who alienated it to John Knottesford, serjeant-at-arms. The old parish church being somewhat decayed, the inhabitants purchased the priory church (it is said for £200) of Mr. Knottesford. The former no longer exists; and the present conventual church, and the gateway of the priory, are all that remain of the ecclesiastical foundations at Great Malvern.

Malvern Priory church presents a specimen of the most finished style of pointed architecture, as it prevailed in the era of Henry the Eighth. It has been designated "another Westminster abbey;" and Mr. Tatham, the architect, who was employed to survey the dilapidations in 1802, states "that in antiquity, magnificence, and beauty, it is little inferior, as a specimen of gothic architecture, to any in the kingdom." The nave, however, is Norman, but the choir, tower, and ornaments of the church are in the most florid style of the pointed order. The building is of stone, 173 feet in length, and 63 broad; the height of the nave is 63 feet; and the embattled square tower (in which are six bells and chimes) rises from the centre, to the height of 124 feet. Henry the Seventh, his queen Elizabeth, and their two sons, Arthur and Henry, often resided and took great delight in Malvern; and the abbey church was almost entirely rebuilt and greatly embellished under the direction of Sir Reginald Bray, (a favourite of the king), the celebrated architect of St. George's chapel, at Windsor. The Anglo-Norman portion of the present edifice is however no doubt coeval with the original foundation of the priory.

On entering the church by a door in the north aisle, the ancient stained-glass windows rise before the spectator with

a solemn and impressive effect. Proceeding onwards, a recess, with an ascent of three steps, leads into Jesus' chapel, which contains two windows, formerly of great beauty and interest. Indeed this church was embellished by Henry the Seventh, with stained-glass windows of unrivalled execution and magnificence. One contained a representation of the Day of Judgment, which, according to the "Lichfield manuscript," was "not inferior, in respect to grandeur and boldness of design, to the paintings of Michael Angelo."

The large window to the north contained twelve compartments, six above, and six below. In the upper were represented the Trinity crowning the Virgin; a chorus of angels and saints praising God on various instruments; Christ received into heaven; Michael fighting with the devil; our Saviour bringing Adam and Eve out of hell; the rest broken: below were the figures of Henry the Seventh, armed, and crowned with an imperial crown; on his upper garment, the arms of England and France; behind him Elizabeth, his queen, with the same arms; on her garment, behind, Arthur, Prince of Wales, likewise armed; behind him, Sir Reginald Bray, bearing, in a shield argent, a chevron between three eagles' legs erased sable; behind him, John Savage, Esq., and Thomas Lovell, Esq., all kneeling, bearing palm branches lifted up to heaven, with this inscription:—"Orate pro bono statu nobilissimi et excellentissime regis Henrici septimi et Elizabethe regine, ac domini Arthur principis filii eorundem, nec non predilectissime consortes sue et suorum trium militum."—Chambers says, "this beautiful window was perfect in the year 1720, but soon after a violent storm blew it down, and being very much broken, an ignorant glazier misplaced the pieces that were left. The portraits of Sir Reginald Bray, and Prince Arthur, are all that now remain. The west window of this chapel contained two coats of arms; one Erm. O. and Az., the other Erm. Arg. and Az., and under them the Trinity, with the



elevation of the host; and underneath, the baptism of adults and infants; under this the Trinity repeated; and the Pope and Cardinals, and these words:

“Parata sunt vobis loca in cœlo.”

In the middle compartment was the last supper, and in the third the town and church of Malvern, with the chapel of St. Michael, situated on the side of the hill: in the southern angle of the window, an archer in the forest shooting a stag; underneath, a prior and his monks; on one side of the prior, his relations, on the other, his monks, kneeling, with this inscription:

Orate pro animabus Domini Ricardi Bone prioris hujus  
Loci et Maculini . . . Simonis, Nicholai, Agnetes,  
Willielmi, Mariane parentum eorundem.

Leaving Jesus' chapel, we enter another recess at the further end of the aisle, which contains an ancient stone font, possessing little interest. “Here is also a book-stand, with a Bible, &c. chained to its desk.” In the south aisle, an enriched circular arch, once a confessional, leads the mind to reflection. In the approach to the nave, the two circular ends of the church, partly faced with richly-glazed tiles, covered with various devices, inscriptions, and armorial bearings, immediately arrest the attention. On advancing down the chancel, the beautifully carved stalls of the “white robed monks,” which were removed thither during the repairs, with their grotesque figures, stand on either side. The altar, which is paved from the steps upwards with square tiles, now meets the eye; over it is a magnificent window; and on looking down the church, the great west window and ancient organ gallery of much splendour, rise with an imposing effect. Some years ago the west window was again resplendently filled with stained glass, brought from less observable situations in other parts of the church;—and chiefly consisting of single figures of saints, popes, bishops, &c.:—



the expense of which was partly defrayed by a benefaction of £50 from the late Princess Charlotte of Wales, and her consort Prince Leopold.

Several curious monuments of great antiquity are to be found in this edifice. In the south aisle, under the window, is a remarkable figure, described by Dr. Stukeley, as a carved stone image of very rude and ancient workmanship. "It is a knight, covered with a mail and his surcoat; in his right hand, a halbert, like a pickaxe, in his left, a round target." "This figure," says Gough, "is in the oldest mail armour." Richard Corbet, a knight templar, who died in the thirteenth century, has a plain table monument, the sides and ends of which are covered with tiles  $5\frac{1}{2}$  inches square, and  $1\frac{1}{2}$  thick, on which may be traced the armorial bearings of the Corbet family. On the 22nd of May, 1711, an old tombstone was dug up in the vicar's garden, near the south aisle, bearing the date 1135, which proved from a curious Latin epitaph to have been that of Walcher, the second prior of Malvern. It is now placed in Jesus' chapel. On the south side of the choir there is a curious alabaster tomb of John Knottesford, Esq., who died in 1589. Many of the ancestors of the principal families in this county rest here; particularly those of the Lygons, of Madresfield court.

In the early part of the present century, this splendid relic of the olden time had been suffered to fall into a state of extreme dilapidation. It had been indeed for some time previously in too ruinous a state to be used with safety for public worship. The boys in an adjacent school used to amuse themselves with pelting the beautiful windows. On the wall of Jesus' chapel, in 1788, a large pigeon-house was erected, (belonging to the clergyman); the pigeons being suffered to fly all over the church. Hounds and a fox were kept within the sacred edifice. The church was filled with "rubbish, poles, pew lumber, broken altar tables," &c. At last the shameful neglect of this venerable structure excited general attention, and

about £2000 was raised and expended on the repairs, from 1802 till 1812. Whitewash was unsparingly used; and an immense ivy bush, which had covered a large portion of the eastern end of the fabric, and overhung the tracery of the great window, instead of being reduced in size, was entirely cut away. It has been excellently observed that ivy holds the same situation in architectural old age, that grey hair does in that of man: "clustering about the tracery of gothic work, and circling the mullions in fantastic wreaths of green, it sometimes looks like a garland of laurel round a death's head, speaking more forcibly of mortality and decay by contrast." In 1812, we still find the edifice styled "a whitened sepulchre." Much yet remained to be done; and subsequently a large sum was raised by the spirited exertions of the Rev. Henry Card, who was appointed vicar in 1815. Lord Beauchamp also obtained a grant from government of £1000 towards the repairs. An organ has been purchased; and the interior of the church, the magnificent organ gallery, the ancient decorated stalls on either side of the chancel, and the superb ceiling, have once more been restored, if not to their pristine beauty, at least to a creditable state of renovation. The light of heaven streams no longer through the broken windows, the wind moans no more along the aisles with a strange unearthly sound, and a "dim religious light" diffuses itself through stained glass as of old.

## NOTES ON SPIRES, TOWERS, &amp;c.

*Compiled from articles in the Gentlemen's Magazine, The Builder, and other sources.*

That for which the ancient masters are so eminently superior to the modern architects, is elegance of outline : almost every one of the old buildings, however exceptionable in point of details, has a grand, a neat, and a picturesque outline. The gothic steeples of all countries, the dome of Saint Paul's, and the bell-towers of Wren, and numerous other old buildings, both in England and abroad, whether viewed from afar or near, all have almost universally an imposing and agreeable appearance ; their considerate architects seem at once to have designed the elegant outward shell of the building so as to contain amply all the internal requisites, without unsightly additions ; or, if from any necessity enlargement of the pile afterwards became necessary, the picturesque massing and grouping together of the buildings were never lost sight of.

But what is the mode now pursued ? In most instances very different. A debased exterior copy of some old building is made on a small scale, in base materials ; this pretended economical crust, in nine cases out of ten, is discovered eventually to be neither high enough, long enough, nor broad enough, to contain properly all the accommodations and internal details of the building : hence are added the external incumbrances of lantern-lights, ugly dormers, chimneys, and other deforming excrescences, for which modern buildings are so celebrated.

Nature always contrives to place every necessary apparatus within the compass of the general outline, but most modern buildings exhibit the same contrivance as birds would if their giblets, being omitted within, were afterwards skewered upon their backs.

If a building at a distance appear ugly, it is in vain that it have delicate enrichments, and that it be composed of rich materials; it cannot please either the vulgar or the tasteful, nor can the scientific give it commendation.

The qualities of form and outline stand apart from all the petty quarrels about orders and styles, by which unskilful professors have pestered and lowered a once noble art.

The most picturesque edifices of all countries have a wonderful similarity in their outline. The most perfect architectural composition is that which forms one immense pyramid of decoration, consisting of many minor subservient pyramidal masses:—such are the celebrated Indomoslem tombs of Akbar at Secundra, Shere Sha at Sosseram, Humaioon at Delhi, and the Tâj Mahal at Agra: such are St. Paul's cathedral, the steeples of St. Mary-le-bow, St. Bride's, and those of all the others of Wren's churches.

While upon the subject of outline, we cannot refrain from contradicting, as far as in us lies, the opinion put forth with regard to spires by Mr. Britton, in his exquisite work upon "The History and Antiquities of the Cathedral Church of Salisbury." "Although this spire is an object of popular and scientific curiosity, it cannot be properly regarded as beautiful or elegant, either in itself, or as a member of the edifice to which it belongs. A may-pole or a poplar tree, a pyramid or a plain single column, can never satisfy the eye of an artist, or be viewed with pleasure by the man of taste. Either may be a beautiful accessory, or be pleasing in association with other forms. The tall thin spire is also far from being an elegant object. Divest it of its ornamental bands, crockets, and pinnacles, it will be tasteless and formal, as we may see exemplified in the pitiful obelisk in the centre of Queen-square, Bath; but associate it with proportionate pinnacles, or other appropriate forms, and, like the spire of St. Mary's church in Oxford, and that of the south-western tower of Peterborough cathedral, we are then gratified."

The builders of the christian steeples, those outward beacons of a religious country, so caught from the true sublime one of the chords holding mastership over the human heart and feelings, that the tottering child and the snowy-headed old man, the religionist and the scoffer, the churchman and the sectarian, alike pay the tribute of admiration to the beauty of form of the church spires built by our forefathers on principles the mechanism of which, perhaps, they cannot understand, and from feelings which, though some of them cannot possess, yet cannot but revere.

But the truth is, the myriads of these glorious outward church adornments, which told, at every step, the alien as he came to Europe, in this land Christ is great, now deemed useless though sublime, employed industriously and profitably that portion of our christian population which, from the want of employment, now begs or tenants the work-house and the gaol.

No object exists more sublime than the steeple of St. Peter's church at Caen, unless it be that of St. Michael's church at Coventry—none more sublime than St. Michael's, unless it be that of Louth—none more sublime than Louth, unless it be that of Chichester cathedral—none more sublime than the steeple of Chichester cathedral, unless it be that of Antwerp cathedral—none more so than Antwerp steeple, unless it be that of Strasbourg cathedral—none more so than Strasbourg steeple, unless it be that of Freibourg in the Breisgau—none more sublime than Freibourg steeple, unless it be that of Salisbury cathedral, which, tapering up to heaven in beauteous proportion, till it seems more lofty than it really is, appears as though it had drawn down the very angels to work over its grand and feeling simplicity the gems and embroidery of Paradise itself; and, indeed, the most gorgeous of the English florid works of architecture always retain such a peculiar character of sacredness that they always unfold a truly religious appearance.



The pyramid is nature's own form ; her mountains, the grandest of earthly masses, diminish to heaven ; architectural science requires, that a building to endure should end in a pointed summit : a mere heap of sand will by its own gravity assume a pyramidal form, and so endure for thousands of years, and long outlive a wall of granite reared perpendicularly.

The feeling of love for the scientific and picturesque form of the pyramid is so inherent in man, that any modern steeple which is erected, is immediately universally condemned if its outline be not strictly pyramidal, and the most illiterate, who knows not why he condemns it, is strictly correct in his condemnation.

A pyramidal outline is of such importance, that if even a dome do not conform to it, ungraceful clumsiness, and disgust to every class of beholders, are the sure results. In this may be seen the wonderful art of Wren, in proportioning the dome of St. Paul's cathedral. The cupola is placed a great distance within the tambour, so as at once to suit the particular scheme of its construction, and to form a pyramid. De Quincy says it appears very harmonious, notwithstanding this peculiarity ; but the truth is, that the perfection of its form emanates from this diminution. Indeed, many of the modern cupolas, built by Sir John Soane and others, being almost as large in diameter as their tambours, show as little mastery of the picturesque as of construction, and, violating the principles of natural taste, have become so unpopular, as to have obtained for themselves the cognomen of "Pepper-boxes;" and the same title but too often applies to bad copies of the ogive domes of King's college chapel, from their not being built with the graceful and spiring elegance of their prototypes.

The principle of the picturesque in architecture absolutely requires that if a mass have not a plain square outline, it should appear to be hewn out of an exact pyramidal or conical block.



The principle appears to have been first discovered in Egypt, and to have spread over all nations, from China to the farthest extremity of Europe.

The same principle pervades the Egyptian pyramid, the Egyptian needle, and those vast moles of masonry which ascend to an enormous elevation before the Egyptian temples: it pervades the Grecian and the Roman temple, the Athenian choragic monument, the pagoda of China, the mysterious edifices of Mexico, the temple of ancient Hindostan, the mosque and the tomb of the Moslem, and the Christian steeple.

The Greeks, whose several states were inconsiderable, and therefore incapable of raising such ample funds as powerful kingdoms like ancient Egypt or modern Britain, never erected buildings which were not small and low; most of their edifices, therefore, not breaking above the general altitude of their dwellings, they did not require that strict attention to perfect pyramidal outline which was always attended to in the lofty buildings of other nations. They made no advances whatever in the more lofty departments of science which were requisite, and which were of necessity called into use in the construction of such gigantic edifices: they contented themselves with a mere triangular façade.

Both Greeks and Romans, however, appear to have been well aware of the upward diminution requisite in order to correct the otherwise overhanging appearance of the upper part of a building, whether from optical illusion or from the projection of a cornice; hence, we find many of their finest edifices were formed with the plain faces of their architraves receding, as if to continue the upward diminution of their columns. But the proper display of sculpture in the frieze of an order in general forbade that member to recede, except in small buildings, such as the choragic monuments of Lysicrates and Thrasyllus, which were fully taken into the eye at one view. Of the following ancient buildings the faces of the architraves recede: at Athens,

the Parthenon, the temples of Theseus and Erechtheus, and the arch of Adrian; at Salonica, the "Incantada;" at Rome, the external and internal orders of the Pantheon, the temples of Jupiter-Tonans, the frontispiece of Nero, the reputed temple of Pallas in the forum of Nerva, the arch of Constantine, and the Ionic and Composite orders of the Coliseum; at Tivoli, the reputed temple of Vesta: all these examples show the possession of the same knowledge, but different degrees of skill in making use of it; and there is at Agrigentum a remarkable monument, shown by Mr. Wilkins in his "Magna Græcia," the order, entablature, and other members of which, all converge upwardly in a very peculiar manner, not altogether unlike some of the spires of Norman architecture, as at Rochester cathedral. This structure is reputed to be the tomb of Theron, tyrant of Agrigentum.

In buildings to be viewed from a great distance, the great art consists in making them appear pleasing from every point of view. Wren was in this as great a master as in geometry and construction; not only do his steeples bear the test of a front view, but when viewed diagonally and in various other ways they still conform to pyramidal outlines, whether passed down their utmost breadth, or through the distended open parts of them which appear in a side view.

How ill the moderns have succeeded in steeple-building by piling one discordant heap upon another, may be gathered from the almost universal contempt with which the architect, the architectural critic, and the public in general, view our modern steeples; to raise upon each other, to coarse broken outlines, imitations of delicate small works of ancient architecture which stood on the ground, cannot satisfy the mind or the eye; these things all require to be designed on purpose; the higher the stages of the work ascend, they are more and more restricted in general magnitude by the outlines of the pyramid, yet from their superior altitude they require to be designed in a larger

and simpler style, otherwise, not being read by the eye, they become confused, and thence tasteless. The steeple of the new church at Shadwell, from being formed with a good outline, has received almost general praise, although its details are coarse and its materials are mean and fragile.

Let us view an English church tower which has no spire. The elevation will be found to be composed of several stages, the upper one (and this will apply to a great number of examples) is the work of an age long posterior to the lower stages ; to this a sort of finish in the shape of battlements is added at a later period, yet still the tower might receive the addition of another story, and still would not appear a more complete design than if it had terminated with the work of the first architect. However lofty the tower might be in itself, it would appear to be truncated, and to require a further addition, as must have struck every one who has viewed Lavenham and some other Suffolk towers ; but when the tower is finished with a roof or covering of a pyramidal form, whether low, as in Old Shoreham and the old Norman towers, or raised up into a lofty spire as the ancient steeple of Rochester cathedral, and in a vast number of country churches, the eye is satisfied, the architect has evidently completed his design, and it is clear that nothing further was contemplated or is required ; a natural and easy termination is made to the structure, and at the same time one that as a roof possesses the merit of utility. Old Shoreham tower is evidently a complete design: the bull's-eye windows below the eaves of the roof are necessary to admit light into the interior ; they would have been out of place if the elevation of the square tower had been designed to be increased ; true, a lofty spire might have been raised on this tower in lieu of the present covering, but a battlement would manifestly have been injurious. Broadwater church, in the same county, originally had a similar covering ; this has been removed, and a battlement added, giving a most clumsy appearance to the structure, and destroying most effectually the

pyramidal principle on which every cruciform church is designed.

A review of spires in this country will show that the double object of a finish to the elevation, and a covering to the structure, was the aim of the architect. The oldest spire perhaps in this country is that of Sompting, Sussex, where the uprights of the four walls of the tower take the form of gables, producing eight points, from which rises a low octagon spire of stone. This example is, perhaps, unique in England, and, differing as it does in form from every early spire, it exhibits the same intention—an harmonious termination and a roof. Pursuing the investigation to spires of a more usual form, and of more recent date, it will still be seen that in all ages of their construction, and whether of stone or timber, and however elevated, the original intention and real use of the structure was never lost sight of, although in later examples the first idea was rendered less apparent in consequence of the union of the spire with the tower being masked by a battlement, an unequivocal symptom of incipient decay in taste. The original spire was a low pyramid; the first improvement on this was the raising upon it an octagon pinnacle, not lofty in itself, and whose base was less than the square roof; from this arrangement arose the hipped spire, which covers a great majority of church towers, and which originally was the finish of a greater number; it is common in Kent, and was seen in the most improved state on the ancient spire of Rochester cathedral. Of its lowest form, Mickleham tower, Surrey, is a specimen. Although the examples referred to are built of timber and covered with shingles or lead, the same form was constructed in stone, as in several Lincoln spires, and a fine modern specimen is to be seen in the New Camberwell church, where a very lofty and slender spire still retains the type of the early form. True it is, that spires of the decorative period, in consequence of the base being encompassed by a parapet or even a battlement, seem to the eye

to have lost the original type of a roof; but a close examination of the structure will always show that in fact the same principle of design prevailed to the last, and that, although for the sake of making a passage around the base of a spire, a parapet was constructed, it forms no essential part of the design, and only masks construction of the spire.

There are many spires in this country constructed after the decorative period of English architecture had ceased; Louth is a late example, and many of the smaller timber spires of our country churches may be of a still later period. It is true that the spire, taken in its common application, declined after the decorative period; the lofty stone spires of that age, from their expense, could be only erected where liberal benefactors arose; in the vast majority of country churches, the expense of such a termination to the church tower forbade its erection, but the idea of a spire was never forgotten altogether, although it rapidly declined from its high altitude, and as the builders were unable to cover the entire area of the tower with a spire, it was retained as a mere ornament, as in Watford, St. Alban's (most needlessly destroyed), and numerous Hertfordshire churches. In many churches in Suffolk and Essex it became a mere pinnacle, as at Sudbury and Boxford; and in some instances a small spire was placed on the staircase turret at the angle of the tower, as was formerly to be seen at Cobham, Kent. It always lingered about every design, until at length, when church architecture verged to decay in the Tudor age, it sank down to its primitive form, the low pitched roof of the Norman tower, and rendered less striking from its being surrounded by a parapet; but the point of the shingled or tiled roof, generally surmounted by a weather-staff, may be seen peeping over the battlements in many churches in Kent and elsewhere. At Waltham Abbey, built since the dissolution, the apex of such a roof bears a cross. Thus, architecture in its old age returned to the same form (the square tower and low-pointed roof)



which had marked its infancy. But it never lost sight of this primitive feature—the tower with its pyramid—plainly showing that the architect would have raised the roof to the altitude and dignity of a spire if his funds would have permitted.

This, then, is the history of the spire: first, it was the low roof of a square or round tower; then, a lofty pyramidal roof of stone; afterwards, the same roof improved by the taste and liberality of the fourteenth century, (the most magnificent in church decoration of all the ages of faith) until it arrived at that state of perfection beyond which it could proceed no further. It then rapidly declined to its former humble elevation and mere utility.

It may be objected that there are undoubtedly many square towers throughout the country of early date which are terminated by parapets. There can be no doubt entertained by any one viewing these towers, that they are unfinished and incomplete. The most unpractised eye cannot fail of being struck with their want of an appropriate termination. From the examples which remain of such towers still possessing their ancient superstructure, and from the certain knowledge that a vast number which are now seen without spires once possessed them, it may be fairly concluded that those which are destitute of such a termination, either once had it, or have been left unfinished by the architect. Winchester cathedral has a low square tower; is it not the opinion of several architectural critics that it is unfinished? Romsey and St. Cross are manifestly in the same situation; the original architects of those churches left the spire to be added at a future time. St. Magnus's cathedral, in the Orkneys, possesses its pyramidal roof; and Chichester, which, as left by the Norman builder, would have appeared like Winchester, received in the succeeding century a lofty and beautiful spire. Peterborough has the low Norman central tower; but architectural readers will not fail to remember the beautiful



design of John Carter for the completion of this truly magnificent abbey, which, if it had been finished as that design proved it ought to have been, would in itself have possessed the finest group of spires perhaps in the world. No one who has seen Wells cathedral would imagine that its towers were finished structures; but if he turns to Lichfield, all doubt, if ever he possessed any, of what the termination of the towers of the former cathedral were intended to be, will have vanished. Westminster, again, has a very unfinished look, in consequence of the low tower which some modern architect has added to the roof; the original architect did not intend that his church should have a spire, so he built no tower—a tower without a spire never entered into the ideas of an ancient architect.

There is little doubt that not only ancient church towers, but even those appertaining to secular structures, were finished with the same appropriate covering. Judging from ancient MS. illuminations, and some actual specimens on the continent, there is little doubt that the gates of York, and the Norman towers of Bristol and Bury, had similar terminations, and that what appear like embrasures in the latter design were channels to throw off the rain.

It is remarkable that the idea of incompleteness is popularly expressed in Lincolnshire by the term “stump” applied to the highest tower in England; but when a lofty tower without a spire is viewed from a distance, the term will be considered appropriate, not as expressing the lowness of the structure, but its apparent want of completeness.

Durham, Lincoln, Ely, and Carlisle cathedrals are now without spires; all of them once possessed such a finish, or were designed to receive them. Bodmin in Cornwall, Trumpington in Cambridgeshire, Stone in Kent, and Bletchingly in Surrey, show but little indications of their former lofty spires; yet spite of their present appearance, it is undoubtedly true that they originally were thus appropriately finished. Meopham church, Kent, a few

years since, had the base of a spire on the tower; to see it now, with its battlement and parapet, might lead many to imagine it never had any other finish: and Camberwell new church, not a twelvemonth since, might by mischance have been completed with a square tower, and if the liberality of the parish had not allowed Mr. Scott to have completed his design, some future Oxford Society would have contended that his church was never designed to receive a spire, and that it was quite perfect without one. Antiquarians should review and examine every tower which has no spire, and when they see in how many cases such a finish has been removed, and in addition that many churches once possessed spires, of which the present state of the towers give no indication, they will not fail to arrive at the conclusion that every church tower was originally built to be terminated by a spire of some sort or other.

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#### CONFESSIONALS IN ENGLISH CHURCHES AND CHURCH HOUSES.

Certain small apertures communicating from the cemetery through the lower part of the chancel wall, and those low-silled windows often found near the western end of chancels—were the places for that “confession of all comers” denominated by Bedyll “uttward,” from the circumstance of the penitent being placed outside the church during confession.

Hagioscopes, as we now term them, were also confessionals, although perhaps not what Bedyll would have called “uttward” confessionals.

At Lenham, in Kent, attached to the southern side of the chancel, is a handsome stone arm-chair, having at its western side a low step-like base, as if for a person to

kneel on at confession, and there is something like it in the northern porch of Redcliff church, Bristol.

About four feet from the ground, through the lower part of the southern wall of the chancel at Coombe, in Sussex, was a circular hole, about eighteen inches in diameter, having splayed sides, and apparently coeval with the old wall, but certainly not made for a window, and therefore probably a confessional.

On both sides of Garsington chancel, under the westernmost windows, are low side openings which retain the old iron work, and have evidently been glazed, though long blocked up within.

At the outside of the northern wall of the tower of Trumpington church is a recess, having its base level with the ground, about six feet high, and  $1\frac{1}{2}$  feet wide and deep, and at the back of which is a loop-hole, now closed up, but once communicating with the inside of the tower. And in St. Michael's church at Cambridge, at the back of the central sedile, is a small loop-hole, now glazed, but formerly opening into the eastern part of the south aisle. This hole is about  $4\frac{1}{2}$  feet from the pavement of the aisle, but there are no remains of any step for the penitent to kneel on, as at Lenham.

In Elsfield church, Oxon, is a low side window now walled up, at the inside of which is an original stone seat.

CHURCH-HOUSES, standing within churchyards, if originally built for the residence of chantry priests, or of the parochial clergy, were, no doubt, consecrated "*ad opus ecclesiæ*," and repaired by the lords of manors, or the churchwardens, as parsonages still are. A few, however, were originally used as manor-court houses, or as bedehouses, or hospitals for persons who performed their religious services in some particular chantry; but most of them have, since the reformation, been appropriated to parochial poor, generally.

LICH-GATES are denominated from the Anglo-Saxon word

Lic—dead body, because “through them,” says Todd, “the dead are carried to the grave.” Those in towns are often substantial arches of masonry, as was that recently pulled down at Great Marlow, and the beautifully sculptured entrance to St. Giles’s churchyard, Westminster, if, indeed, so modern an edifice may be deemed a lich-gate. In villages they are commonly wooden porches, open at their sides, with thatched or tiled roofs, covering a gate which almost invariably turns upon a central pivot.

Bray church-house was probably erected for the abode of the chaplain of St. Mary’s chantry, which John Norys, Esq., added to the east end of the north aisle of Bray church, A.D. 1446. But all traces of the altar and its appurtenances in this chantry, or of any screens that may have formerly separated it from the parochial chancel or the north aisle, and its painted glass, have disappeared, and the only remaining designations of its origin (although nearly effaced by whitewash) are certain scutiferous\* angels carved in relief, some with the ancient bearings of Norys of Ocholt—a chevron inter three ravens’ heads erased—and others with this same coat impaling a bearing like, probably, an otter, otters having been subsequently granted by Edward the Fourth, as supporters to the Norris family.

St. Mary’s chantry is mentioned in the will of its founder, and was chiefly maintained by certain lands attached to Fyfield House estate, enumerated in an Extent of the Royal Manor of Braye, taken in the third year of Elizabeth’s reign, at which time a John Norris, successor to an Edward Norris, held that mansion. This edifice was repaired, but with considerable modification, four or five years ago, by the present incumbent of Bray.

\* Bearing shields.

## DESTRUCTION OF ANTIQUITIES OF IRELAND.

It is much to be regretted that the society lately established in England, having for its object the preservation of British antiquities, did not extend its design over those of the Sister Island—which are daily becoming fewer and fewer in number. That the gold ornaments which are so frequently found in various parts of Ireland should be melted down for the sake of the very pure gold\* of which they are composed, is scarcely surprising; but that carved stones, and even immense druidical remains, should be destroyed, is indeed greatly to be lamented.

At one of the late meetings of the Royal Irish Academy, a communication was made of the intention of the proprietor of the estate at New Grange, to destroy that most gigantic relic of druidical times, which has justly been termed the Irish pyramid, merely because its vast size “cumbereth the ground.” At Mellifont, a modern corn-mill of large size has been built out of the stones of the beautiful monastic buildings, some of which still adorn that charming spot. At Monasterboice, the churchyard of which contains one of the finest of the round towers, are the ruins of two little ancient stone Irish churches, and three most elaborately carved stone crosses, eighteen or twenty feet high. The churchyard itself is overrun with weeds; the sanctity of the place being its only safeguard. At Clonmacnoise, where, some forty years ago, several hundred inscriptions in the ancient Irish character were to be seen upon the grave-stones, scarcely a dozen, and they the least interesting, are now to be found; the large flat stones, on which they were carved, forming excellent slabs for doorways, the copings of walls, &c. It was the discovery of some of these carved stones in such a situation, which had

\* One recently discovered, and now in the possession of the Rev. Dr. Todd, is equal in weight to not fewer than 200 sovereigns.



the effect of directing the attention of Mr. Petre—then an artist in search of the picturesque, but now one of the most enlightened and conscientious of the Irish antiquaries—to the study of antiquities, and it is upon the careful series of drawings made by him that future antiquaries must rely for very much of ancient architectural detail now destroyed.

As to Glendaloch, it is so much a holiday place for the Dubliners, that no wonder every thing portable has disappeared. Two or three of the seven churches are levelled to the ground; all the characteristic carvings described by Ledwich, and which were "*quite unique in Ireland*," are gone—some were removed and used as key-stones for the arches of Derry-bawn-bridge. Part of the churchyard has been cleared of its grave-stones, and forms a famous place where the villagers play at ball against the old walls of the church. The little church called St. Kevin's Kitchen, is given up to the sheep, and the font lies in one corner, and is used for the vilest purposes. The abbey church is choked up with trees and brambles, and being a little out of the way, a very few carved stones still remain there, two of the most interesting of which were found used as coping-stones to the wall which surrounds it. The connection between the ancient churches of Ireland and the north of England renders the preservation of Irish antiquities especially interesting to the English antiquarian.

The Irish themselves are unfortunately so engrossed with political and religious controversies, that it can scarcely be hoped, single-handed, they will be roused to the rescue even of these evidences of their former national greatness. Besides, a great obstacle exists against any interference with the religious antiquities of the country, from the strong feelings entertained by the people on the subject, although *practically*, as we have seen, of so little weight. Let us hope that the public attention directed to these objects will have a beneficial result, and insure a



greater share of "justice to Ireland;" for will it be believed, that the only establishment in Ireland, for the propagation and diffusion of scientific and antiquarian knowledge—the Royal Irish Academy—receives annually the munificent sum of £300 from the government? And yet, notwithstanding this pittance, the members of that society have made a step in the right direction, by the purchase of the late Dean of St. Patrick's Irish Archæological collection, of which a fine series of drawings is now being made at the expense of the Academy, and of which they would doubtless allow copies to be made, so as to obtain a return of a portion of the expense to which they are now subjected. Small, moreover, as this collection is, it forms a striking contrast with our own *National Museum*, which, rich in foreign antiquities, is almost without a single object of native archæological interest, if we except the series of English and Anglo-Saxon coins, and MSS. Surely the progressive history of the arts of our own country deserves a place in the British Museum, and yet this has not yet hitherto been afforded to it: in this respect, even the Ashmolean Museum at Oxford must take precedence: whilst in Ethnographical collections, the little museum of the British Institution may be cited as an example fit to be followed; for strange indeed does it seem that, with the exception of a few specimens brought home by Capt. Cook from the South Sea Islands, the national museum of our country, whose intercourse with every quarter of the globe is so immense, is destitute of specimens of the manufactures, carvings, paintings, &c., of the inhabitants of almost every part of the world. The Chinese collection, at Hyde Park Corner, and Mr. Catlin's collection, ought not to be allowed to be broken up. These would form a fitting nucleus for an Ethnographical addition to the British Museum.—*Athenæum*.

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## ANCIENT FRESCOES IN CHURCHES.

Although aware that paintings found on the walls of churches are not properly frescoes, yet bearing some degree of affinity with this description of decoration, it has been thought proper so to designate them. Various specimens of this kind of ecclesiastical decoration have been brought to light during the year, by the same class of persons originally instrumental in their obliteration, namely, professors of limewash and churchwardenship.

In GODSHILL church, Isle of Wight, a painting of this character has been discovered, a full description of which has been furnished to the Year Book by J. A. Barton, Esq., Barton Village. He says :—

GODSHILL CHURCH, in which the painting was lately discovered, is a building of considerable antiquity, and in a very perfect state of preservation. There is little doubt that the interior of the church was anciently adorned by fresco paintings of the same style as this (for traces of many were discovered at the same time), as well as distichs and pious sentences—these, I believe, being very commonly the ornaments of ancient churches. It is much to be lamented that the whole, with this exception now to be described, have been again remorselessly covered over with the beautifying whitewash of modern taste.

The painting is on the eastern wall of the southern transept, and is of large dimensions, being about twelve feet in breadth and about the same in height. The principal portion evidently represents our Saviour, on a tree of three branches, instead of a cross, the usual emblem. This tree, by its general character and design, would seem to have been intended for a palm, and we may suppose the artist, in his ignorance, to have invented something which from

its dissimilarity to surrounding objects would be the more impressive. It is painted with much boldness, but not on the stone wall; a coat of wash appears to have been laid on first, and upon this the painting has been executed, which has unfortunately been a primary cause of its destruction, for in cleaning it, after its discovery, this peeled off, and the traces left are very faint and imperfect.

The labels on either hand are painted with a brilliant red, and are very much obliterated; on the first, "Ora pro nobis, Domine," may be made out, but all the rest is utterly unintelligible, except a few letters in the second label, which appear like "Mundum." These labels are executed in the old church alphabet, and appear similar to those in general use during the fifteenth and sixteenth centuries, to which period I attribute the painting. On either hand are square compartments, which present a confusion of dark colours, scarred and ruined by the trowels of the masons who cleaned off the wash which covered the picture; and all that I could learn respecting them was, that when first discovered there were large flowers upon them, "like lilies and tulips;" but every trace has now disappeared. It is most probable these were meant to represent a garden.

The Saviour being placed on a tree having three branches, may have been intended to convey an allusion to the redemption of mankind, and its three races as derived from the children of Noah. The whole has been a very effective piece of art, and, though ruined and faded, is an object of great interest, as giving an excellent example of the state of painting during the period of its execution.

The parish church of Godshill is a building of great beauty, and contains many curious monuments to the families of De Aula, Heyno, Fry, Leigh, and Worsley, anciently the lords of the soil.

JOHN A. BARTON.

*Barton Village, Isle of Wight.*

A painting of an early character has also been discovered on the walls of EAST WICKHAM church, Kent. Of this building, and the remains of its emblematical pictures, we subjoin a description furnished to these pages by G. B. Wollaston, Esq., architect, 4, Great Titchfield street, London, who made a personal examination during the present year:—

The parish of East Wickham, lying in the hundred of Little or Lesnes, (or, as it is named in the Domesday survey, Litelai, and in the reign of Edward the Third, 1347, Litley) is bounded on the north by the parish of Erith, on the south by Bexley, on the east by Crayford, and on the west by Plumstead. Wickham—so named in Saxon times from its contiguity to the great high road—*wic* signifying a street or way, and *ham*, a dwelling—proves the place of considerable antiquity.

The church is a building of small dimensions, but not unworthy the notice of the antiquary and architect. The date of its erection is not positively known, but the style of its architecture, and the fact that Robert Burnell (descendant of Sir Robert Burnell, who died in the reign of William the Conqueror anno 1087) possessed this manor in the reign of king Edward the First, and was consecrated bishop of Bath and Wells on the 7th day of April, 1274, fix almost beyond a doubt the earlier parts of the building to have been erected by him, either before or after his consecration as bishop, towards the close of the thirteenth century. He had a charter of free warren for this manor, which shows that he took interest in the place, and was a man of considerable eminence at that time, having been severally treasurer, chancellor, and privy counsellor. He died at Berwick-on-Tweed, on the 25th day of October, 1292, and was buried in the nave of Wells cathedral. The church, which is dedicated to St. Michael, is only 54 feet 7 inches in length between the walls, and 17 feet 11 inches in breadth, consisting of nave and chancel, the

latter being 22 feet 8 inches in length. It has a small wooden belfry turret on the western gable, pierced on either side with three quatrefoils, containing two small bells, one bearing an inscription—the other without either inscription or date.

The font, which is of decorated character, is hexagonal, and of fair proportions; but has, like other parts of the church, suffered more from modern innovations than from the ravages of time. It is now standing close to the altar, removed from its original position at the west end of the nave opposite—what was formerly the south porch—now a modern vestry-room.

There are but few remains of brasses, one a much mutilated cross fleury, encircling two busts, date about the middle of the fifteenth century, lying just within the chancel; and the other, inserted in the north wall of the chancel, of William Payn, his three wives and three children. The inscription, in old English character, is:—

**Here vnder lpyth buryed the bodes of William Payn late  
yobman of the Garde Elizabeth Johan and Johan hys  
wyves whiche William decessid the xxv day of Januarpe  
Ao. 1568 = To whome God grante a Joyfull resurexcion**

He had issue by the second, one; by the third, two. This monument was removed from its proper position near the altar on the north side of the chancel.

The chancel has at the east end a perpendicular three-light window. The south side, which has been rebuilt within the last thirty years, has two modern windows, and on the north side, which is original, two early English lancet-headed windows, deeply splayed on the interior.

The whole of the church, with the exception of the roof, which is of later date, has been most beautifully and elaborately illuminated with scriptural subjects, coeval with the earlier parts of the building, about the close of the thirteenth century. The subjects, as far as disencumbered



from the thick coating of whitewash, with which the bigotry of the last three centuries has covered them, are principally illustrative of the life of our Saviour, drawn with considerable talent, and the colours in many parts nearly as vivid as when first painted. The chancel is divided into a series of fourteen niches or canopies, including the splays of the windows, in two heights on the north wall ; and the south wall, which was destroyed about thirty years ago, was similarly decorated. The lower tier are beautifully formed, trefoil headed, early English arches, with the singular and elegant peculiarity of the upper arch dying on the two lower curves of the trefoil. The upper tier being further removed from the eye, is less carefully formed and painted, and consists of trefoil headed canopies. The east end has been highly illuminated, but is yet unopened.

There are more than a dozen frescoes in this church.

Nos. 1 and 2 have been destroyed by insertion of the ancient brass monument of the Payn family, before mentioned, into the north wall.

No. 3, on a blue ground, is the salutation of Mary and Elizabeth. The first-named figure has the appearance of a glory, and the drapery of both figures is particularly easy and flowing. The features are entirely obliterated, although the general form remains perfect.

No. 4, on a red ground, contains four or more figures, but the subject is difficult to trace—possibly our Saviour before Caiaphas—the chief figure apparently helmeted or mitred, and has the breastplate of a high-priest ; two others are apparently females, having the hair coiled on their heads in the early style of the day. The male figures seem to be armed, as spears or other implements of warfare are perceptible in every part of the niche. The whole compartment is, however, too much mutilated to be able to discover the subject with any degree of certainty.

No. 5, on a red ground, contains two figures seated apparently at a table, in canopied chairs—possibly the



meeting of our Saviour and Nicodemus—and also much defaced.

No. 6, on a blue ground, is very perfect, containing an angel and another figure, the subject being St. Michael contending with Satan about the body of Moses. (St. Jude, 9.) The lower figure has somewhat grotesque features and pointed nails or claws. The lower half of the compartment is probably intended to represent the tomb of Moses.

No. 7, on a red ground, also exceedingly perfect, has three figures in it, besides some small animals, perhaps the representation of ancient tapestry or carpeting. An angel is leading a child by the hand, and presenting him to another, who appears to be crippled, having a crutch in one hand, and head and limbs much distorted. The subject remains unknown.

No. 8, on a red ground, is the “Flight into Egypt,” the upper parts of which are exceedingly perfect, and the features fully defined.

No. 9, on a blue ground, the most perfect opened, contains the “Three wise men, (kings crowned) directed by the star, (a crescent) inquiring of Herod” (also crowned and seated) concerning the birthplace of the young child.

No. 10, on a red ground, is either our Saviour being presented to Simeon, or, what is more probable, the Holy Family, containing the Virgin and child, and an aged man (Joseph), and one or more figures either wholly or partly destroyed.

The little church of SPROUGHTON, near Ipswich, undergoing extensive reparation and restoration—during the month of October, the accumulated whitewashings of centuries were removed from the walls, and a series of paintings in distemper disclosed, evidently coeval with the first completion of the church. They appear originally to have occupied every foot of surface within the nave and aisles, to the top beam of the roof, which is

an open, or, as it is termed, a Suffolk roof. These pictorial representations are most perfect upon the walls of the north aisle, and as correctly as can be made out, display St. George, on horseback, conquering the dragon, and a gigantic figure of St. Christofer, with the infant Christ upon his shoulders. The first is painted six or seven feet from the floor. The knight-saint is enclosed, as far as the figure can be traced, in complete armour. The helmet is quite obliterated, but from the neck downwards to the point of the foot the outline of the body is tolerably distinct. Upon the cuirass is a broad cross, and from the peculiar contour of the figure—apparently a rude attempt at foreshortening—it is evidently rising in the saddle and dealing a heavy blow with a sword, or giving a thrust with a spear at the deadly adversary beneath. It is most probable the knight is using his sword, as a sheath hanging upon the flanks of the horse appears empty. The heel of the warrior is armed with a lengthy spur of a single point, a form of weapon denoting a much higher antiquity than is shown by the knee-pieces of armour upon the figure, which are wide, and fan-like in their shape. Upon the head of the horse, a clumsy animal, is a frontlet of armour. On the shoulder and flank are trappings, four bosses on which display the sign of the cross. Unfortunately, a door-way cut in the north aisle has destroyed the limbs and every part except the large wing, or wings, of the dragon. The colours used in this painting are principally red, black, and blue. The figure of St. Christofer, between the first and second windows of the aisle, is nearly gone, though the outline can be traced. The saint is represented as he usually is, gigantic, being seven or eight feet high—the robes red, yellow, and blue, the head of Christ surmounted by a nimbus—and in his hand a globe and cross are held.

Although, as before mentioned, the church walls are covered with paintings, these two are the only traceable designs, the remaining superficies disclosing merely large

patches of colour, principally dark red, with here and there a waving outline, faint and broken, in black, cerulean blue, or bright yellow. The removal of the superfluous surface of the walls has also disclosed two piscinas, or places for rinsing the eucharistic vessels. They stand at the east ends of the north and south aisles. Both are mutilated, but pieces of the mouldings built into the depth between the pillars, prove them to have been of the decorated character. Upon the back of the piscina in the south aisle is painted an outline of the head and bust of a crowned female figure, with, apparently, a large flower over the shoulder. This is quite fresh, and as the position of these conveniences clearly indicates the existence of chapels, it is probable these last were not mortuary, but dedicatory to saints, and that this in the south aisle belonged to the Virgin, whose figure the painting is designed to pourtray. Altogether the church displays much to interest the antiquary and the architect. On the south of the chancel is a third exceedingly fine and large decorated piscina—some of the windows are in the same style, and the interior walls offer a lesson to man upon the progress of time, the change of habits of thought, and of religious feelings. First, the devotion of the Catholic is shown to saints, and the representations of saints—then follows the Protestant and the Puritan, who blot out the “superstitious pictures,” and write up in their place, moral texts and goodly sentences of scripture. These are followed by the modern churchwarden, who, acting upon an order of vestry, destroys the records of both ages with a pot of limewash and a brush.

The remains of a painting of a fresco character has been also found at LENHAM church, Kent. The Archangel Michael is weighing souls. One is in the lower scale praying to the Virgin Mary; she is crowned as the queen of heaven, and is throwing a rosary upon the beam to show the efficacy of prayer, and to give weight to the

scale ; her right hand is raised, as bestowing a blessing, or interceding for the good soul. The other scale, which is upraised, has two devils or evil spirits using their utmost power to pull down the scale ; another imp is seated on the upper part of a beam with a soul in his right hand, and blowing a horn with his left, either in exultation at his success, or calling for other evil spirits to assist, as there are evident remains of a more extensive arrangement of the design. The Archangel and the Virgin are on separate mounds ; under the latter trefoils are springing up, which are probably allusive to the Trinity, but by some have been mistaken for stars, as designating the queen of heaven. There is a beautiful simplicity in the design, far superior to the execution.

During the visit of the members of the Archæological Society to the cathedral at CANTERBURY, a painting of fresco character was found ornamenting the walls and ceiling of a small semi-circular chapel, dedicated to St. John the Baptist, situate in the crypt beneath St. Anselm's tower. The entrance to this chapel having been built up, and ingress being now only obtained by means of a square opening of circumscribed dimensions, the means of perfect examination is considerably limited, particularly by the uncertain and artificial light brought to bear upon the objects. As far as the paintings have been yet examined, they consist, on the north side, of the nativity of St. John, and others not in a state of preservation to decide positively on the subject.

The nativity of St. John is the most perfect of the paintings. It consists of ten figures, eight being males, and the other two, Elizabeth the mother of the apostle and the infant. Elizabeth appears seated on a couch, with the holy child in her arms, without the exterior arches of a house. Several figures have approached the woman, one holding a label, now defaced, but on which it is supposed the words *Nomen ejus Zacharias*—"His name is

Zacharias," was inscribed. On the right of the picture appears Zacharias seated, inscribing the words upon a scroll in his hands, *Johannes est nomen ejus*, "His name is John." The colours of the figures are principally red, and the back-ground blue, but the damp and darkness of the place and the silent destroyer, time, have done their work upon the hues with some effect, though the picture is still tolerably perfect in outline. Over the painting stands the inscription:—

"Iste Puer Magnus Coram Domino, Et Spiritu Sancto Replebitur."

In a compartment of the roof is the figure of the Father, seated, with a book in his hand, on which are the words, *Ego sum qui sum*. There are also paintings of John, writing the Apocalypse, and a device representing the seven churches. There are also angels and cherubims.

These paintings, according to the opinion of Mr. T. Wright, are in the style of the first half of the twelfth century. They may with proper care be preserved for centuries, of course each year increasing their interest and antiquity. The chapel in which they are found is not shown to visitors of the cathedral, but it is to be hoped, being now brought to the notice of the public, these curious relics of a by-gone age will not again be hidden from the eyes of antiquaries by the future exclusion of those who would examine them. Some notion may be formed of the awkward situation of the chapel for examination by the following extract from the *Athenæum*.

Early next morning there was a party formed to follow Prof. Willis through Canterbury cathedral, and to hear what further illustrations he might have to offer in continuation of his last night's contrast between the building described by Gervase, and the edifice as we now see it. Prof. Willis contrived to make us in love with the sect of Peripatetics: he was thoroughly at home on his subject, and no teaching could be more instructive than this kind



of learning, made easy on the spot. Ladies were found to take an interest in stone bolsters, in corbels, and in string courses; and some anxiety was expressed to be better acquainted with the distinguishing characteristics of our gothic architecture. The fever was at its height when ladies were seen following the Professor through the dirt of the noble undercroft (a church beneath a church, like St. Faith's under old St. Paul's), studying Norman capitals, and early English screen-work, and playing at follow-my-leader with the Cambridge Professor through a chimney sweeper's aperture, into a Norman chapel beneath the chapel of St. Peter and St. Paul. This little chapel, a recent discovery, is an object of extreme interest. It is covered with scriptural subjects, painted fresco-fashion, upon the walls and compartments. There is no aperture for the admission of daylight, and no careful scrutiny could be made in so crowded a vault, and with no better means of seeing than the flickering flames of a few tallow candles. We could see enough, however, to observe that they are in excellent preservation—that they are handled with skill—that the material in which they are wrought calls for a most careful examination—and that the whole chapel is worthy of being studied by both antiquary and artist. We cannot, indeed, quit the undercroft, without putting in a word in favour of its being shown to the public under the same regulations as the choir and chapels of the cathedral. The crypt at Canterbury is a cathedral in itself, and is a greater rarity in architecture than any portion of the building which it supports. Sixty years since, and the crypt of Lanfranc was degraded into a wood-cellar (like the cellars under the Parliament House before Guy Faux put an end to such improper uses); and we have good authority for saying, that the corresponding chapel to the painted chapel in this cathedral is now a wine-cellar, cob-webbed to the ceiling. Is this also a painted chapel reserved for old port, sawdust, and spiders? The Archæological Association should ask about this.



## STAINED GLASS.

Coeval with the restoration of church decorative architecture has been the revival of the art of painting on glass. We use the term "revival" in reference to ecclesiastical purposes, as ornamental glass painting and burning has always been a recognised employment or profession in this country.

It may, however, be doubted if the progress of ecclesiastical glass painting has been equal with that of architecture. The present age, deficient in genius necessary for historical painting, has naturally perhaps failed in producing such artists as are capable of properly designing, and completing, "the storied pane with seynts ydecked."

As respects modern glass painting, we are indeed trying an experiment, and cannot as yet see the nature of its termination. Modern artists appear to desire that in all cases there should be no departure from ancient models, and thereby commit a great fault.

It is well known that modern painters resort to many absurdities in order to produce in their pictures an appearance of age, corresponding with that of the master to whom the painter is most attached, and to this desire truth and beauty are sacrificed. So is it we fear with the modern painter on glass. Taking exclusively the elder examples as his model, he devotes himself only to a perfect imitation of the antique artist, and when this production is placed side by side with a window in a church or cathedral, against which the storms and winds of centuries have beaten, we are sometimes unable to decide between the work of the best modern painter—Willemont—and that of the artists of former ages. We fear therefore we must not boast much of real progress in original glass painting. The art has room enough in which to

expand, and we must be content to wait with patience for that expansion.

Modern painters on glass to whom we can with propriety give the name of artists are indeed but few. At the head of these confessedly stands Thomas Willement, whose works are worthy high commendation, and indeed command, in some instances, our admiration. Yet even with this artist must the same fault be found as that to which we have adverted, viz., that of too closely adopting the tone, colour, and style of certain specimens of antiquity, which, though preeminent in themselves, should not be taken on all occasions as examples to be reproduced. This is the greater pity, because if the present race of artists upon glass are to perform original works, it is towards Thomas Willement we look with the greatest hope. With a taste delicately refined, with able power as a draftsman, an eye capable of appreciating colour, and above all endowed with a true genius for his profession, Mr. Willement, we might almost say is bound to produce works which, as pieces of art, should satisfy all judges. This, however, he has not yet achieved. His best work on a large scale, the windows in the Temple church, though productions of great merit, yet fall infinitely short of our wishes and the particular requirements of the age. If church restoration proceed at its present rapid progress, we must hope for the appearance of an artist who can produce for us windows equal, in originality of design and beauty of execution, to the west end of the Beauchamp chapel at Warwick, or those in the little church of Fairford in Gloucestershire. Failing this, necessity will oblige us to turn our eyes towards the continent.

The exhibition of designs for the decoration of the new Houses of Parliament testifies to the truth of what we have advanced. Those exhibited by men of talent as general artists fell short of high requisites for originality. Where ancient examples had been followed the efforts merited

approbation, but this is comparatively but negative praise, when we consider that such modern efforts are but a transcript of a parent work.

In truth, the present genius for glass painting in England does not appear to have advanced towards excellence, beyond heraldic designs. In this style Mr. Willement is unrivalled we would almost say, by the medieval painters themselves. But here our superiority appears to end. We possess no painter on glass capable of effectively painting scriptural subjects. We appear to possess the eye and the hand, but yet lack a soul filled with an earnest appreciation of the great subject, and without which all our efforts must be as nought.

In the first part of the *Archæological Journal* is a good paper upon painted glass, which we willingly quote, for though the writer, Mr. C. Winston, does not in his views of the present state of the art fall in with our own particular opinions, he fully supports what we express relative to the comparatively low state of this branch of painting. There are many good practical hints also with reference to the preservation of windows in his paper, which cannot be too widely diffused. The destruction of stained glass by carelessness, or wilful damage, is great; we were about saying almost as large as during the days when Blue Dick and others, during the reign of Puritanism, broke into the storied window of Canterbury, and committed havoc and destruction almost beyond the reach of art to restore.

Mr. Winston observes :—

Glass painting may be emphatically termed a medieval art; its development took place during the middle ages, and it attained its greatest perfection towards, or almost immediately upon, their close. The models for our imitation are consequently of somewhat ancient date; their number is daily diminishing; and we therefore cannot too strongly urge upon all, especially upon those charged with this duty, the extreme importance of preserving what time

and violence have spared. It is not merely to the preservation of the greater and more perfect works that we would call the attention of our readers. Every little fragment of painted glass is interesting to the observant student: insignificant though it be in itself, it is a *fact*, which may confirm or qualify some preconceived opinion.

It is lamentable to think of the quantities of old glass that have been, and are in process of being, wholly lost through neglect alone. An ancient glass painting is composed of many pieces of glass, of various sizes, held together by means of *leads*, i. e. narrow strips of that metal, having a groove on either side sufficiently wide to receive the edges of the glass. From age and other causes, the leads become decayed; a piece of glass drops, or is blown out of the leads by the wind; the leads, deprived of its support, become gradually relaxed in other parts; other pieces of glass are in consequence lost, and so the painting rapidly perishes. A similar result follows the loss of a piece of glass occasioned by a stone thrown by an unlucky boy, or other accident. It may safely be affirmed, that nearly as much glass has been lost in this manner during the last two hundred years, as fell a victim to mistaken zeal during the Reformation and Rebellion. Now all this might have been prevented by a little care in the first instance. Had the work been examined occasionally, and the old leads repaired, or replaced with new, the loss arising from mere decay would not have occurred: or, had the lost piece of glass been promptly replaced with a piece of new, the further progress of decay might in all probability have been arrested. The old adage, "a stitch in time saves nine," applies with peculiar force to a painted window. Again: had the work been protected by a wire guard on the outside, much wanton, as well as accidental injury, would have been prevented.

Let us in future adopt these precautions ourselves. Whenever a glass painting, although in other respects perfect, appears to *bag*, or bulge out in places, that is a

symptom that its *leading* requires reparation or renewal. If the latter, the restoration ought to be most carefully conducted. The pieces of glass of which it is composed should be retained in their original positions, and the forms of the ancient lead-work preserved as much as possible. When the work is complicated, it is better to have it re-leaded by a regular glass painter, than to trust it to the tender mercies of an ignorant glazier; but even this is better than to suffer it to fall to pieces without an effort to save it. If the painting should be already much shattered no time ought to be lost in repairing or renewing the leads, and in replacing the missing pieces with new glass. And here we condemn the practice of what is called *restoring* an ancient glass painting, by supplying its defects with modern painted glass. It may be allowable, in some cases, to fill the place of what must have been plain colour with a corresponding plain piece of coloured glass; or even perhaps to restore a portion of ornament, or other matter, where sufficient authority exists for the restoration; but in all other cases, it is safest to make up the deficiency with a piece of plain white glass, slightly dulled, or smeared over, so as to subdue its brilliancy.\* It should never be forgotten, that the value of an ancient authority depends upon its *originality*. The moment it is tampered with, its authenticity is impaired. There is no true artist who would not rather contemplate an antique *torso*, in its mutilated condition, than however well restored to what, according to conjecture, might have been its original state. These venerable remains ought to be preserved intact.

\* An instance of a real restoration of an ancient painted window is afforded by the central east window of the chancel of Westwell church, Kent. The remnant of the painted glass in this window was releaded, and many of the missing pieces of glass supplied with plain bits of coloured, or white glass, by Mr. Willement, under the superintendence, and we believe principally at the cost, of William Twopeny, Esq., of the Temple. We have had occasion to examine this window ourselves, and can bear testimony to the good taste displayed in its repair.



The ancient artist alone should be permitted to address himself to us through them. A figure which has lost its head, or is otherwise mutilated, no doubt renders a glass painting defective; but it is far more disagreeable to detect an imperfect, or conjectural "restoration," of an ancient work. Indeed the restoration is the more dangerous in proportion to its deceitfulness—its similitude to the ancient work. A practised observer may discover the cheat, which therefore only excites his suspicions as to the originality of the rest of the painting; but it is to the *student* that authorities are of the greatest use; and he, through inexperience, is the more likely to be misled, by what he honestly supposes to be a genuine relic. If a showy effect is desired, that can be safely obtained by supplying in a *copy* all the defective parts of the original. Good taste is better evinced by treating an ancient specimen of glass as an *authority*, than as a mere matter of ornament.

It may be urged, that the ragged and mutilated condition of an ancient painting on glass has, in many instances, occasioned its entire destruction; the painted fragments having been cast aside, and replaced with plain white glass. But this again has been occasioned by the default, or indifference, of those whose duty it was to preserve, rather than to consent to the destruction of any harmless remnant of antiquity: and we must hope that the awakened taste for ancient art will prevent the recurrence of similar barbarism.

Painted glass loses so much of its interest and value, in every point of view, when removed from its original situation, that a collection of fragments from various places into one window, with a view to their better preservation, is a measure, which, however laudable on account of the motive, should not be resorted to except in an extreme case. We cannot, however, be too grateful to those who, actuated by this spirit, at a time when these things were treated with greater neglect than at present, formed such collections, and thus have been the means of preserving to



us much old glass. We may mention in particular Colonel Kennett, to whose exertions we owe the greater part of the glass now existing in Dorchester church, Oxfordshire. Whether it would be advisable to attempt the removal of such remains to their original positions is a question worthy of much consideration. It would require great care and experience in many cases, to discover whence the glass had been originally taken, and a misplacement of it would be a worse evil than suffering it to continue in its present place. In those cases, however, where there is sufficient evidence to show the original situation of the glass, it ought certainly to be put back again: as, for instance, the glass of the clerestory windows of the choir of Canterbury cathedral, the greatest part of which, being now scattered about other windows of that building, and mixed with other glass of various dates and styles, no longer affords, at least to the casual observer, any idea of its original arrangement; and by the generality of persons passes wholly unnoticed.

We cannot too earnestly recommend the protection of painted windows by means of external wire guards. The present good condition of the beautiful glass at Fairford church, Gloucestershire, is no doubt, in great measure, owing to the munificence of the Hon. Mrs. Farmer, who, about the year 1725, at her own cost, supplied those windows with their present wire guards. It is sad indeed to witness the serious injury annually sustained by painted windows, even in some of our cathedrals, for want of such protection. Much expense must necessarily be incurred by the re-leading of a window, or even by supplying it with wire guards, and this without producing any apparent show. Considering, however, the extreme value of ancient authorities in glass, to the artist especially, and even to the antiquary, their fragile character, and the irreparable nature of their mutilation, or loss; we will venture to affirm, that such spirited individuals as Colonel Kennett, the Hon. Mrs. Farmer, and other true preservers of ancient

glass, have been greater benefactors to the art itself, and are even more deserving of our praise, than those who, with perhaps more ostentation, and with a hardly increased outlay, erect modern painted windows as monuments of their own liberality.

We are unwilling to take leave of this portion of our subject without a slight reference to the *cleaning* of painted windows, concerning which some difference of opinion we believe exists. All, we trust, are agreed as to the degree of *caution* which ought to be observed in such a matter. Upon the whole, we have arrived at the conclusion, that the later glass, i. e. that painted since the first half of the fifteenth century, is as much improved in appearance as the earlier specimens are injured by this process. We would, however, refer our readers to the windows of Cologne cathedral, which contain painted glass of various dates, the greater part of which has been cleaned; and beg them to judge for themselves. The latest glass in that cathedral is contained in the five north windows of the north aisle of the nave; and as a true specimen of glass painting can hardly be surpassed. Almost the whole of the glass in these windows is of the same period, and painted in the same style, that of Albert Durer; some of the subjects are respectively dated 1508, 1509. These windows are now as fresh in appearance as on the day when they were first executed. Yet there is no unpleasing glare; no confusion of colour; all is grand, harmonious, and quiet, although the colouring is of the most brilliant character that can be conceived. On the other hand, the eastern window of the eastern chapel of the choir, in particular, (a work of the thirteenth century at least,) which has also been cleaned, presents to the eye a very confused and speckled appearance, whether viewed closely or from a distance; although its colouring is hardly so brilliant as that of the windows before mentioned. It is true that a good deal of modern glass has been inserted into this window; but the most original parts have nearly the same

effect as the restored parts. A similar result has been produced by the cleaning of other early windows in the choir; whose general effect contrasts but poorly with the grandeur and solemnity of such of their contemporaries as are still permitted to retain the rust of antiquity.

This difference, as it appears to us, may in some measure be accounted for by considering the peculiarities of an early and a late glass painting.\* The one is a mosaic, being composed of very small pieces of various coloured glass, varying greatly in depth, and much intermixed. The natural tendency of this arrangement is not only to give by contrast undue prominence to the lighter colours, but also, through some optical delusion, to produce confusion of colour, in proportion to the smallness of the coloured particles employed. Thus we observe, that an intermixture of very small pieces of red and blue glass, has at a distance the appearance of purple. These defects are in some measure corrected by age. The brilliancy of the lighter colours is subdued by the partial obscuration of the glass; which also has the effect of more completely separating the various tints, and of thus preventing confusion of colour. The rust of antiquity, therefore, greatly adds to the effect of an early glass painting, by increasing

\* It is not our intention at present to enter into any detailed account of the various styles of painted glass. We may, however, remark, *en passant*, that the peculiarities of glass paintings of different periods are as well defined as those of the corresponding styles of architecture. And inasmuch as the general change of style in both branches of art took place nearly at the same time, we see no impropriety in denominating, for the future, the various classes of medieval glass by the terms of "Early English," "Decorated," and "Perpendicular:" terms which, from their long use, have now acquired a certain and definite meaning. As, however, glass continued to be painted according to true principles as late as 1545; and as its ornamental details, &c., in great measure, lost their gothic character about 1520, if not earlier, we shall in future distinguish the style of glass painting which prevailed during the short interval between those dates, by the name of the "*cinque cento*" style.

its breadth and harmony. A later glass painting requires no such adventitious aid. Larger pieces of glass are mostly employed in its construction, and thus its individual colours (which possess a greater equality of depth than those of early paintings) are originally arranged in broad and distinct masses. Amongst other late windows which we think have been improved by cleaning, we may mention those superb specimens of *cinqe cento* art, the windows of St. Jacques church, Liège; and also such of the windows of King's chapel, Cambridge, as have already undergone this process.

We will now offer some remarks on the present low state of glass painting, considered as an *art*.

It cannot we fear be denied, that the works of our modern glass painters are, in general, inferior, not only to ancient examples, but also to the productions of modern continental artists; and that this is owing, not indeed to the nature of the materials employed—for glass of every kind (with the important exception of white glass, that *silvery white* which forms so essential an ingredient in every old glass painting) may now be easily procured at a reasonable rate, and equal, if not superior in quality, to the glass used on the continent, or in the ancient times, at the most flourishing period of the art—but, because the hand to execute, and more especially the faculty to design an artistical glass painting, are in general wanting. The cause of this deficiency exists not in any inferiority of native British art, to that of foreign states—such an imputation, if made, could be instantly refuted by a reference to the recent exhibition of the fresco cartoons in Westminster Hall—but in the general indisposition of the patrons of glass painting, at the present day, to encourage *artists* in practising this branch of art. It is unfortunately too much the custom to regard glass painting as a *trade*, not as an *art*, to favour the tradesman at the expense of the artist.

Upon the whole, we are inclined to think, that the

period embracing the latter part of the last, and the commencement of this century, was more favourable to a development of *art* in glass painting, than the present age. However justly we may condemn the mode of execution, and the design of the works of that period, as being contrary to the fundamental principles of glass painting, and unsuitable to the nature of painted windows, we cannot deny the *artistical character* of such works, in general. At the present day, however, although we see the *practical part* of glass painting conducted according to truer principles, it is seldom that we meet with a window which is really entitled to be regarded as a work of art. Let us not be supposed by this to condemn the present preference for imitations of ancient glass—far from it; being ourselves very ardent admirers of ancient painted glass, we are the more anxious to see *real* imitations of it—such works indeed as may resemble ancient authorities in *spirit*, that is, in *artistical feeling and composition*.

That glass painting during the middle ages, and for some time afterwards, was almost universally practised by artists in no wise inferior in skill to their cotemporaries in other branches of art, we need only refer in proof to existing examples. We will venture to assert that it will be extremely difficult, if not impossible, to point out any ancient glass painting, whatever may be its age, or subject, that is totally devoid of *artistical feeling and propriety of taste*. Every ancient glass painting in general bears the stamp of originality; a certain style, or character, pervades it; all its parts are rendered subservient to some leading principle or general design. This propriety of feeling may be observed in the simplest, as well as in the most elaborate works; it is not confined to any period, and is the best proof that the ancient glass painters were *artists*. It is a common opinion that in the earlier styles of glass painting in particular, the representations of the human figure are unartistical and ridiculous, because generally out of drawing, and sometimes grotesque. To the careful



observer, however, hardly any ancient figure appears unartistical. Whether it occupies a place by itself, or forms part of a group, and however rude in execution it may be, its attitude and aspect to him appear calculated to convey some definite meaning, according to the design of its original imaginer. The representation of the artist's idea may indeed be more or less strongly given, according to the nature of the subject itself, the state of art at the time, his power of conception, and his skill in carrying it out in execution: and it may consequently require an educated eye to read the painted story; but we should not ridicule the ancient artists, because we ourselves happen to be dull of apprehension.

If then the ancient glass paintings are so replete with good taste and proper artistical feeling, as we have asserted, and upon which point we fear no contradiction, it follows, that in order successfully to imitate them, we must employ those who possess these artist-like qualities. That this point has hitherto been much neglected, we do not scruple to affirm. By an indiscriminate exercise of patronage, we have greatly discouraged those few artists who already practise glass painting, and have deterred others from adopting it: our glass paintings are gradually becoming more correct in point of ornamental detail, but we see little amendment in respect of general design, and artistical feeling. We quite agree, that if the style of any one period is selected as that in which an intended glass painting is to be executed, that style must be *entirely* followed, consequently the painter is not at liberty to import into a painting, designed in an early style, the improvements of a later period; but he should always select as his model the best and most artistical specimens of the particular style adopted, and endeavour to enter into their spirit. This, we apprehend, is the view an *artist* would take of the subject. We leave it to our readers to judge for themselves, whether our modern glass paintings have in general been designed and executed upon this principle. With



the exception of certain heraldic windows, the work of Mr. Willement, we fear that we could point out but few modern glass paintings really entitled to rank with the productions of former ages. Of the rest, some are indeed *examples* of composition and drawing! others are inharmonious compilations from various authorities, parts of different designs having been indiscriminately huddled together; or else *weak* copies of ancient examples, the timidity or coarseness of the drawing betraying both the mediocrity of the painter, and his inability to embrace the spirit of the original.

The only sure mode, we apprehend, by which similar results may be avoided in future, will be by adopting the system so successfully practised abroad—of seeking out *artists*, and employing them. We would therefore wish to see glass painting regarded again as an *art*, not as a mere decorative trade; and we would advise all persons to bestow their patronage in future with discrimination, making the artistical skill and knowledge of the practitioner the principal cause of his employment. By acting thus, we should not only stimulate to further exertion such of the present glass painters as are entitled to be called artists, but open as it were a new field of enterprise to artists, and encourage them to enter upon it. We have that confidence in the energy, industry, and skill of our native artists, that we feel assured that with fair play, and proper encouragement, we should witness them not only soon successfully imitating ancient glass paintings, but even at length bringing the art itself to a degree of perfection which it has never yet attained. We would strongly recommend the adoption of some vigorous measure for raising the standard of taste in regard to glass painting: it is absurd to leave things as they are. It should be recollected that every bad glass painting may be considered almost as an absolute waste of so much money as has been expended upon it.

The means that we would propose for effectuating this

object would principally be, the subjecting to competition at least all the greater intended works in painted glass, and the submitting the rival designs to the judgment of *competent* persons, in whom *artistical competitors* might be induced therefore to place confidence. We cannot help thinking that such a censorship might be constituted, by associating with some *first-rate artists*, a select number of antiquaries, possessing a competent knowledge of glass painting; and that great results might be expected from such an union of *artistical* and technical knowledge. The difficulty of understanding the principles of glass painting is often held up as a bugbear by interested persons; but we are convinced that those who have already mastered the practical part of glass painting, (at least as practised by the mediæval glass painters,) will agree in saying that its difficulties have been grossly exaggerated. A very little attention to the subject would soon enable any artist to pronounce an opinion as to the suitableness of a design for a glass painting, as well as upon the merits of the work itself when executed; and as the good effect of every glass painting depends in reality, less on the mere technicalities of detail, than on composition, *artistical* feeling, goodness and character of outline; we are sure that *artists* should always be consulted as to the choice of one of several designs. We are convinced that a tribunal of antiquaries and amateurs exclusively would fail in its object. No real artist would submit to its decision. Such judges would often be misled by a reverence for mere antiquity and correctness of detail; and for want of that experience which nothing but an *habitual* and *professional* contemplation of works of art can give, would often fail to appreciate the most truly *artistical* design.

We would also suggest the adoption, to a certain extent, of a system pursued in trials at the Royal Academy. We are aware that it is the practice of many glass painters to employ artists to make their designs for them, and afterwards to pass them off as their own. And as our chief

object would be to secure *a fair trial*, and to raise the character of glass painting as an *art*, we think that each competitor should be required himself to design and execute some subject, under the inspection of competent judges. No true artist would shun this ordeal; and we should thus become acquainted with many of the most improving of modern glass painters, whose names and merits are, at present, not generally known or appreciated. A step in the right direction has been taken in the matter of the designs for the painted glass for the Houses of Parliament; and we should gladly see it followed up in other quarters, and indeed more fully carried out. We confidently predict, that the example which would be afforded by a few of our leading institutions adopting some such plan as that above submitted, would be eagerly followed by private individuals; and that the result would be, the creation of a good school of glass painting in this country, and the raising of the art in public estimation.

Mr. Winston is evidently one who practically understands his subject.

From the best authority to which we can refer, Mr. Willement himself, we find that artist had works in hand at the following places during the year 1844.

Marston church, near Frome, Somerset.

Eton college chapel.

St. Sepulchre's church, Cambridge.

Faversham church, Kent.

Savoy church, Strand.

Clifton Hampden church, near Abingdon.

Holywell church, Oxford.

East Grafton church, Wilts.

St. George's chapel, Windsor.

Chichester cathedral.

Lavington church, near Petworth.

St. Lawrence church, Southampton.

The Earl of Erne, Crom castle, Ireland.  
Chilton church, near Hungerford.  
Halliwell church, near Bolton.  
R. E. E. Warburton, Esq., chapel at Arley Hall,  
Cheshire.  
Springfield old church, Essex.  
Springfield Trinity church, Essex.  
Thruxton church, Hants.  
Llandaff cathedral.  
Queenby Hall, Northamptonshire.  
Sowton church, near Exeter.  
Broadway church, Westminster.  
Mostyn church, Holywell, N. Wales.  
Hampton Court palace.  
Echolt chapel, near Leeds.  
Chapel at Grange, Warcham.  
Whitkirk, near Leeds.  
Christ church, Patua, East India.  
Sittingbourne church.  
Cusworth church, near Doncaster.  
St. Mary's church, Bury St. Edmund's.  
Morval church, near Looe, Cornwall.  
Patribourne church.  
Powderham church, Devonshire.

Mr. Willement has published an account of his restorations in St. George's chapel, Windsor, in which the work connected with the stained glass is mentioned, and from which we extract the following account.

#### THE WINDOWS OF THE CHOIR.

In giving an account of the recent works in the order in which they were executed, the stained glass of the clerestory windows of the choir would occupy the first place: but previous to a description of these, it may be requisite to say a few words on the former state of the windows generally in this part of the chapel. We are shown by

an engraving in Ashmole's "Institutions of the Order of the Garter," that the window over the altar, though resembling in great measure that at the west end of the nave, was less subdivided by the stone transoms. The openings were of the same number horizontally, but only presented three divisions in the height between the sill and the springing of the principal arch. In Ashmole's plate no painted glass is indicated, though it is most probable, from its important situation, that the whole of this window was originally filled by it.

Among other alterations made in the chapel between the years 1787 and 1790, the whole of the mullions and tracery of this window were removed, and the whole space filled by painted, not stained glass, representing an entire subject, the resurrection of our blessed Lord. The original design was made expressly for this purpose by Benjamin West, and for which, according to Dallaway, he received one thousand five hundred pounds. This was copied on large squares of glass by Thomas Jervaise, assisted by his pupil Forrest, and for which they were paid, according to the same author, three thousand four hundred pounds. However meritorious the composition and execution of such a picture might be in itself, the very necessity of removing so essential a feature as the elegant stone work which constituted the original design, speaks plainly for its inapplicability to such a purpose. It has at length been admitted, that oil painting and stained glass for windows are founded on totally different principles, and that all attempts to assimilate them have only produced very inferior glass, without retaining any of the good effects of an oil painting.

It is quite evident that the projectors of this experiment were not satisfied with the result of it. The first step was to colour the surrounding frame with a dark colour, to subdue its bright opposition to the heavy masses of the picture, but this being inadequate, two of the adjoining windows on each side in the clerestory were solidly closed



up, the spaces between the mullions being filled by plates of tin,\* with very indistinct heraldries painted on them.

That the transition from these to the bright light of the clerestory windows generally might not be too abrupt, the third window on each side was filled by painted glass of the dingiest tone, the pattern of the ornaments on the tin plates being continued. The result was, that without being able to give much additional effect to the altar window, the altar itself became almost imperceptible on entering the choir, and the steps in front extremely perilous to those who approached it. Thus it remained until recently. The closed windows in the clerestory have now been opened, the dark glass has been placed in the two openings immediately adjoining the east end, and four of the following windows on each side have been glazed in rich and powerful colours. The decorations of these are formed by the arms,† crests, helmets, and mantlings of those knights of the Order of the Garter elected since the former alteration, each having a scroll with the title beneath, the general ground being quarried with *S. G.* (*Sanctus Georgius.*) The arched parts of these windows bear the arms of the patron saint, and of her majesty Victoria, with red and white roses within the garter. Since the recent alterations, the painting immediately over the altar table has become visible, and though bearing Walpole's heavy criticism, must be considered one of West's best works.

\* This fancy for imitating glass on tin had continued up to the time of the recent alterations, and as no opportunity presented itself of placing the tin plates within the legitimate openings of a window, they had been applied to the stone panneling below, which produced in some measure the ridiculous effect of the window being continued down to the very crown of the arches which opened into the aisles.

† These commence with prince Edward, afterwards duke of Kent and Strathern, and terminate at present with James Brownlow William, marquess of Salisbury.



## THE WEST WINDOW OF THE NAVE.

The dangerous state in which the stone work of this window had been for a considerable time, and the great probability that the whole of the mullions, and very likely part of the gable above, might suddenly fall, induced the chapter to resolve on rebuilding it, preserving accurately all its original form and dimensions; this has been effected in the most complete manner, and on a better construction than that on which it was originally executed. The glass occupying the openings was of the time of king Henry the Seventh, consisted partly of fifty-nine figures of saints, prophets, kings, and knights, all of which had been removed to this window from various parts of the chapel, in 1774, by the Rev. Dr. Lockman, canon, who had placed the figures on a ground of clear white glass; the remaining openings were filled by reticulated patterns in common and glaring colours, placed also on clear glass.\* Still, with all its defects, this window, particularly towards the time of sunset, had from its great dimensions a very imposing and pleasing effect. The removal of the glass being necessary previous to the renewal of the stone work, it was thought desirable to make some considerable alterations in its arrangement. It was found that ten more of the ancient figures still remained in the stores of the chapter; with these, and by the addition of six new effigies, the glaziers' patterns were excluded, and every opening became then occupied by a whole length figure. The plain ground of white was removed, and superseded by ancient diaper patterns in a quiet tone of drab; rich canopies, columns, and bases were added to each figure, and on a scroll, which now runs through the whole of the bases of the lowest compartments, is inscribed the prayer peculiar to the service in this chapel: **God save our gracious sovereign, and all the companions of the most honourable and noble Order of the Garter.** The arched part of the

\* The cost of this adaptation of the glass to the window was nearly £600.

window head had been filled by royal badges on grounds of rich colour, with four large compartments in the centre containing the devices of king Edward the Third, king Edward the Fourth, king Henry the Seventh, and queen Elizabeth; all of whom were particularly connected with the architectural history of the chapel and castle of Windsor.\*

#### SOMERSET CHANTRY.

The stained glass recently placed in the windows of this chantry has a ground of quarries, bearing the portcullis, and intersected at intervals by diagonal bands, inscribed with the family motto.

In the first compartment of the window at the head of the tomb.

The arms of Sir Charles Somerset, earl of Worcester; namely, the coat of Beaufort with the bendlet sinister, surrounded by the garter, and surmounted by an earl's coronet.

2. Within a circular ornament, the arms of Beaufort, as before, impaling, per pale Gules and Azure, three lions rampant Argent: for Elizabeth Herbert, the earl's first wife.
3. Beaufort, as before, impaling Argent a fess dancettée Sable. West. For Elizabeth, daughter of Thomas lord de la War, second wife of the earl.

\* The same kind of alteration that was carried out in the altar window was intended to have been done here; the removal of all the mullions, and the introduction of a large picture which West had designed expressly for this purpose; a representation of the crucifixion, including the two thieves, angels flying above, and the heads and shoulders of Roman soldiers seen below. The glass from this design had been considerably advanced by Forrest previous to his decease: it remains at present in its unfinished state in the chapter stores. With the approval of her majesty, the dean and canons have recently presented this glass to the Lord Bishop of Calcutta, as an embellishment to his cathedral church now in progress.

4. Beaufort. as before, impaling. Or, a lion rampant queue forchée Vert Sutton. For Eleanor, daughter of Edward lord Dudley, his third wife.

In the second window.

- 1st compartment. Beaufort without the bendlet; within a circle, surmounted by a marquess's coronet: for Henry marquess of Worcester; buried in this chantry.
2. Beaufort impaling Argent, a lion rampant Gules; on a chief Sable, three escallops of the first, a label of three points Or; Russel; with the coronet of a countess, for his wife Anne, daughter of John lord Russel: she died previous to her husband's attainment of the marquisate.
3. Beaufort, within the garter, with the ducal coronet: for Henry duke of Beaufort, K. G., who was buried here.
4. Beaufort impaling Gules, a lion rampant between three cross crosslets fitchée Or; Capel; for his wife Mary, daughter of Arthur lord Capel.

In the third window.

- 1st compartment. Beaufort, with a label of three points Or; for Henry Somerset, eldest son of the last named duke, who died young and was here buried.
2. The badge of the sluice gate Or; below it a tablet inscribed, " Henry, seventh duke of Beaufort, restored this chapel and repaired the monuments of his ancestors, A.D. 1843."

The centre opening in the arched part of each window contains a red rose, with the motto of the lord chamberlain, *Faire le doy.*

Among the windows completed this year, we give descriptions of the following, though they are not by far the most considerable that have been finished, or restored.

ROUND CHURCH, CAMBRIDGE.—A very beautiful stained glass window has been put in the east end of the church. The stained glass was executed by Mr. Willement, whom public opinion has pronounced the most eminent practitioner of this beautiful and lately-revived art. The window is of three lights. The middle light contains a representation of our Lord upon the cross, which is backed, up to the middle of the figure, by a diapered ground of the richest ruby, or, as our forefathers would have said, of sanguine. Behind the upper portion of this figure, the ground assumes that deep blue tint which is understood to represent the heavens. On the right hand of our Lord is the Virgin, in a vestment of bright blue, which is the colour ecclesiastics have assigned to our Lady. On the left is a figure of St. John the Evangelist. Beneath the three principal figures upon a brown back ground run the following scriptures in a lettering of appropriate character: *Per Crucem et Passionem tuam libera nos Domine; Beatam me dicent omnes generationes; Domine quis est qui tradet te.* The various small compartments in the head of the window are filled by small figures of saints, by the implements of crucifixion, and a triangle bearing the well-known exposition of the orthodox doctrine of the Trinity. The effect of the whole is admirable, and competent judges are of opinion that no example of the revived art of glass-staining, more successful in beauty of drawing, richness of colour, and expression of true christian feeling, has yet been seen in England.

The clerestory of the circular nave contains eight small Norman windows, and the aisle four of the same kind, but a little larger, while the onward view is bounded by the large eastern window of the chancel. All these are filled with stained glass. Four of those in the clerestory are by

Mr. Willement. They are placed at the four cardinal points, and between them alternately are inserted four others of ancient work, the whole presented by individual donors to the church. Mr. Willement's windows are, 1, The Holy Lamb, with inscription. 2, The Venerable Bede in sacerdotal. 3, A pelican in her piety, with other symbols and inscription. 4, S. Etheldreda, also with an inscription. The last device was selected in consequence of the immediate vicinity of Ely, the scene of that saint's life and history: the second from a tradition of the Venerable Bede\* having resided between the site of S. Sepulchre, and that of S. John's college. Of the lower Norman windows, three are by Mr. Wailes: 1, Our Saviour within a vesica piscis, with the evangelistic symbols at the corners, and inscription. 2, The Resurrection (a subject selected as peculiarly appropriate to the church). 3, A symbolical and ornamental device. The 4th is by Mr. Willement, and represents the baptism of our Saviour.

\* A tradition, connected with this parish, (Jewry), that the Venerable Bede lived in it, has been embodied in one of the stained windows of the Round Church clerestory, as now restored. We would not willingly yield up a belief so interesting as this: and it is certain that, in Fuller's time, there was an ancient house betwixt St. John's College and the Round Church, called Bede's House. It is but fair, however, to mention Mr. Essex's conjecture, that there may have been a house, built when the church was, for the reception of *Beads-men*, to pray for those who were engaged in the holy wars, and therefore not improperly called the *Beads-House*, whence the tradition above mentioned. Even admitting this explanation of the legend, we still derive from it a fact of great interest, and closely connected with the Round Church, (which Bede is of course too far back to have been) namely, the existence of a religious body attached to it. And the Venerable Bede may still occupy, unchallenged, his glowing niche as one of the worthies of the Round Church, even though the ancient belief of his residence thereabouts be abandoned, so long as his little treatise "*De Locis Sanctis Libellus*" remains as the sole record of the Round Churches which in his day crowned the eminences of the holy city.



An elegant and appropriate memorial of the melancholy occurrence at Springfield, Essex, by which Miss Gace, governess in the family of Capt. Mc. Hardy, lost her life, in an heroic attempt to save that of her pupil, has been placed in Trinity Chapel, SPRINGFIELD. A subscription for that purpose having been raised, headed by her Majesty the Queen Dowager, a richly-stained glass window was supplied by Willement. It occupies the whole of one of the windows on the north side of the chapel, immediately over the seats in which the deceased usually sat; and the design consists of five circles, in which are beautifully represented the Last Supper, the Crucifixion, Resurrection, and Ascension; the fifth enclosing a scroll, bearing the following inscription:—

Emily Fanny Gace, aged 22 years,  
Drowned by attempting to save Mary Mc. Hardy, aged  
11 years. May 2nd, 1844.

A beautiful border of mosaic includes the whole.

A stained glass window, designed and executed by Willement, has been introduced in the chancel over the altar-piece, in FAVERSHAM CHURCH, at the cost of three hundred pounds. A figure in the centre of the window represents the Virgin Mary with the infant Jesus in her arms; on her right is a figure of the apostle Saint Peter, and on her left that of St. Paul; the arms of the town and of the cinque ports are introduced below.

A new window has been put up in the CATHEDRAL of CHICHESTER. The three ancient quatrefoils in the central light are occupied by designs representing the appearance of the burning bush to Moses, the Baptism of Christ, and the descent of the Holy Spirit on the day of Pentecost. The Resurrection occupies the northern side light, and the Ascension the southern. Emblems of the four evangelists

are placed in the upper and in the lower parts of the side lights.

A painted window in the eastern aisle of the Church of St. Magdalene, TAUNTON. The whole area of the window is occupied by appropriate configurations, executed by Mr. Wailes, of Newcastle, worked in stained glass of every variety of brilliant and subdued tone of colour. The subjects represented are those of our Saviour, Mary Magdalene, the Four Evangelists, and the Seraphim. The effect is exceedingly impressive. Every subordinate portion of the window is tastefully decorated with consistent embellishments, and the whole confers a strikingly pleasing effect on this beautiful fabric.

A stained glass window, by Warrington, of London, has been erected in BISHOPSTONE CHURCH, Herefordshire. The window is of the style called decorated. In the upper part, containing the tracery, are the emblems of the four Evangelists, as described in Revelations, chap. iv. 6, viz., the angel, lion, calf, and eagle, bearing scrolls inscribed, "Holy, holy, holy, Lord God Almighty, which was, and is, and is to come;" and in the centre the Holy Lamb and banner, inscribed "Ecce Agnus Dei." The principal openings consist of intersections of colours, interlaced and intermixed with quaint foliage, after the practice and style of the fourteenth century. In the midst are medallion subjects of the principal events of the life of our Lord, formed by the various shapes caused by the general pattern and designs. The subjects in the centre opening are the Baptism, Crucifixion, and Resurrection; those of the side openings, the Agony in the Garden, the Adoration of the Magi, the Rebuke of Peter for drawing his sword, and the Last Supper. There is a calm and subdued tone of colouring through the whole of this window, assimilating it as nearly as is possible to the best specimens of the ancients, in whose finest works we shall observe that however deep and rich

in hue, the ruby is the only colour allowed to show itself in unclouded brilliancy. This observation has been carefully attended to in the present instance, and the effect is chaste and solemn, gaining more and more upon the eye as we become accustomed to it, instead of being tawdry and flaunting, first dazzling, then distressing the beholder by its glitter.

A beautiful stained glass window, the offering of an anonymous individual, has been placed in the south aisle of SEDBURGH CHURCH. It is the work of Mr. Wailes, of Newcastle, and consists of two Norman lights; one represents the Baptism of the Saviour, in a vesica piscis, surrounded by the words—"Except a man be born of water and of the Spirit, he cannot enter into the kingdom of God;" the other, Christ blessing Little Children, with the words—"Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven." Above the former light is the evangelical symbol of St. Matthew; below, that of St. Mark; above the latter light that of St. Luke, and below, that of St. John. An elegant border goes round each light, and the intervals are fitted up by Norman patterns. It is an exact imitation of ancient glass.

These descriptions fully bear out our observations relative to the almost general imitation of ancient examples by modern glass painters.

The east window of St. Mary's church, SHREWSBURY, contains a fine collection of stained glass brought to that place from the ancient structure of St. Chad's in that city. This window was minutely examined in September last, by T. F. Dukes, Esq. F.S.A., of Shrewsbury, author of the *Antiquities of Shropshire*, and the results afforded us are by that intelligent antiquary.

Mr. Dukes commences his description by an extract

from the pages of the late Archdeacon Owen and the Rev. J. B. Blakeway's History of Shrewsbury, which adds considerably to the elucidation of the subject.

“The great window which terminates the church occupies the whole eastern extremity of the chancel ascending to the roof. Its pointed arch is broad and very inelegant. The pattern consists of seven mullions divided by a transom, which separate the body of the window into two tiers of glazed pannels, eight in each; the centre mullion is much stronger than the others, and reaches in a straight line to the apex; the head is chiefly filled with common tracery of small glazed pannels, presenting a melancholy specimen of the complete debasement of ecclesiastical architecture in the reign of Elizabeth.

“This window contains the stained glass formerly in the east window of old Saint Chad's. It was presented to this parish in February, 1791, by the committee for rebuilding St. Chad's, at the instance of Mr. Stedman,\* and a more proper situation for its preservation could not have been chosen. It represents the genealogy of our Saviour, that favourite subject of the old glass-stainers.

“At the bottom is depicted Jesse, occupying the breadth of three bays of the window, and six feet in length. He is in a deep sleep, reclining on a mattress, his head supported on his right hand. His robe of golden tissue, edged with scarlet embroidery and lined with ermine, is clasped at the breast with a rich brooch. His tunic is blue, bordered with gold, and his hose green, all beautifully diapered; on his feet are red sandals. He wears a crimson cap, doubled with ermine and surmounted by a golden tassel, exactly similar to those under the crowns and

\* The Rev. Thomas Stedman was the vicar of St. Chad's at this period, and it appears to have been at the suggestion of Archdeacon Owen, that in order to secure this glass from demolition, it was packed in boxes.

coronets of our kings and nobles.\* His head rests on a rich cushion, the ground diapered green, cross-barred with gold embroidery, studded on the intersecting lines with brilliant red double roses, and decorated at the corners with large tassels of gold.

“A facsimile of this curious and beautiful figure was executed by the ingenious Mr. Fowler of Winterdine, and published among his interesting specimens of ancient painting and sculpture.

“From the loins of this figure proceeds a vine, the branches of which, when perfect, spread over the whole window, enclosing in each of their small oval compartments a king or patriarch of the ancestry of Joseph, the husband of the Virgin Mary, who himself terminates the line, kneeling at the feet of his progenitor. The ground of the whole is a vivid red, on which the white and yellow clusters of grapes, and the bright verdure of the vine leaves, are displayed with great effect. David is designated by his harp, and the *wrest* which he holds in his left hand to wind up the strings of it.

“On each side of every king in the series are two red roses, which might seem to point out the Lancastrian era of our history as the date of the window; but it is long antecedent to that badge of party distinction. This appears from the description of the window as it appeared when Dugdale visited St. Chad’s church, August 21st, 1663. ‘In the east window,’ says he, ‘consisting of seven faire lights, is represented the stock of Jesse, and in the middlemost pane at the bottome is the picture of the blessed ladye. In the three panes towards the south are the figures of three men kneeling unto her, in their surcoates of armes, and bearing banners. On the surcote and

\* It was just such a cap as this that St. Louis dropped in his flight from Damietta, and which was found on the field of battle; it was of scarlet velvet, lined with the fur of petit gris. See Johnes’s Joinville, v. ii. p. 269.



banner of the first the arms are, Or, a lyon rampant gules ; the surpoints vert, each point chardged with a spread eagle Or ; the third hath also the same spread eagle and banner, but on the shoulder of the lyon is a lozenge vert charged with a spread eagle Or. In the other three panes are three women, whose figures are kneeling and like unto the men, saving that the two outmost have no arms on their mantles ; their mantles being gold and sleeves red.”

“ Under the three middle panes in the said window is an inscription, in Norman character, which, rendered, is, Pray for Monsieur John de Charlton, who caused this glazing to be made, and for dame Hawis his companion.

“ The use of the word *compagne*, for wife, savours of royalty, to which the Lady Hawis had pretensions, as representative of the ancient kings and princes of Powis.

“ From this legend it is plain that the warrior with the lion alone represented the great Sir John de Charlton, lord of Powis ; and that with the label, his eldest son, also John ; the other with the eagle was probably another son Owen.

“ The date of the window may be fixed within the compass of a few years by the aid of this inscription. Hawise Gadarn, the heiress of Powis, was born 1291, being found by inquisition to be nineteen years of age, and married to the first Sir John de Charlton in 4th Edward the Second. Her sons, therefore, cannot have arrived at the age of puberty and knighthood much before 1332 ; and Sir John, her husband and their father, died in 1353 ; so that the glass must have been executed within these two dates ; for that he was alive when it was set up is plain from the request in the inscription that the spectators will pray for *him*, and not for his *soul*.”

The effigies of the Virgin Mary, one of the knights and two of the ladies, are entirely lost. The mutilated figure of one lady remains, and has been repaired ; she is under

a rich gothic canopy, the interior of which is of brilliant ruby glass.

The warriors which remain are vested in the hauberk, each kneeling under a beautiful tabernacle ; they appear from the square banners which they bear in their right hands to have been knights' bannerets. This glass did not nearly fill St. Chad's east window, and hence it has been conjectured that it was originally given by Sir John de Charlton to the Grey Friars in Shrewsbury, to whom he and his wife were great benefactors, and that it was removed to St. Chad's at the dissolution of religious houses by Henry the Eighth. The eagle described by Dugdale, on the shoulder of one of the lions, alludes to the descent of the Lady Hawise from Owen Gwynnedd by her great great grandmother, Gwenllian, daughter of that prince.

By the injury that this window sustained on the fall of St. Chad's church, and by the subsequent removal of it from its original situation, the chronological disposition of the figures, and consequently the symmetry of the foliage whereby each figure is encircled, have been mutilated and deranged ; and although some of the effigies are lost, or have found their way into private hands, yet few specimens of stained glass of so great antiquity surpass this in curiosity, beauty, or brilliancy of colouring.

The head of the window is now filled in with rather a rude mosaic of modern painted glass, and the coat armour of Henry the Third, John de Charlton, and of several ancient and present landed proprietors in the parish of St. Mary ; namely, Betton, Charlton, Corbet, Gardner, Grafton, Leybourne, Lyster, and Powys.

The commissioners appointed by Henry the Eighth to inquire into the state of chantries and colleges in Shropshire, assert that the collegiate or parish church of Saint Mary was founded by king Edgar, for the maintenance of a dean, seven prebendaries, and a parish priest ; but from the bias of this monarch to monkish institutions, and the control of Archbishop Dunstan, some doubts have been

created on this point. The probability seems to be that the foundation of this church was antecedent to the reign of Edgar, and that at this epoch it acquired renovation after the destructive ravages it sustained by the Danes. This church has from very remote times been a royal peculiar, and a jurisdiction exempt from the control of the diocesan.

The genealogy of Joseph, the husband of the Virgin Mary, as they now appear delineated in the painted window of St. Mary's church, from the mutilations the window has sustained, and the inscriptions being very confused, are almost unintelligible. All that can be made out are the words—Jesse—David—Solomon—Roboam—Abia—Asa—Josaphat \* \* \* Ozias \* \* \* Achaz—Ezekias—Manassis. The window has forty-eight compartments.

In the course of our remarks, we have indirectly adverted to the specimens of ancient glass remaining in the continental churches, and through the research of Mr. Weale, the architectural publisher of High Holborn, some particulars of the fine windows which exist, in a wonderful state of preservation, in the church of John the Baptist, at GOUDA, a locality lying about twelve miles north-east of Rotterdam, are given in the pages of that excellent and unrivalled cheap work, "Weale's Quarterly Papers on Architecture"—a publication which not only every student, but every connoisseur, should possess.

THE CHURCH of GOUDA is a majestic edifice, and contained anciently upwards of fifty altars. The glass in this church is of the date 1556, and onwards, down to 1601, and "exists uninjured by time or the rude hand of the depraved, to an extent unequalled in any other church in Christendom." The present edifice is not the original church, the first erected having been destroyed by fire in 1375, and rebuilt in 1458. In 1552 the tower was struck

by lightning, the fire caused by which calamity communicated to the body of the church by the screen-work in the lady choir, and caused its total destruction. Not long after this, says a Dutch writer, "from the ruins another church was raised, as a phoenix from the ashes, but far more glorious and magnificent than the former; so that because of the excellent glass work, this building is renowned over the whole world."

The windows which ornament this last pile of building were presented from 1556 to 1655, as the gifts of Philip the Second of Spain, and queen Mary of England, Margaret of Austria, Duchess of Parma, and Governess of the Low Countries—William the First, Prince of Orange, the States of north and south Holland, the chief cities of Holland, colleges, lords, and ladies. The principal painters were Dirk and Wouter Pietersz. Crabeth.

WINDOW I.—Next to the north side, was given by the noble and mighty lords, the states of South Holland, in the year 1596.

*Liberty of Conscience,*

Represented by a chariot, and Tyranny under its wheels. In it sits a woman, armed with a shield and sword, denoting the defence of the faith. At her right hand sits a naked woman, representing Liberty of Conscience; and the chariot is drawn by five other women, denoting Charity, Justice, Concord, Fidelity, and Constancy.

The arms also are seen of his Highness the Prince of Orange and Holland, and those of the cities and towns of South Holland, *viz.*, Dordrecht, Haarlam, Delf, Leyden, Amsterdam, Gouda, Rotterdam, Gorinchem, Schiedam, Schoonhoven, Briel, Woerden, Oudewater, Geertruydenberg, Heusden, Naarden, Weesp, Muyden Vyanen, Asperen, Worcum, Heukelom, Yselsteyn, and Goereede.

Joachim Uytewaal, at Utrecht, invent.

Adriaan G. de Vrye, fig. et pinx. Goudæ.

WINDOW II.—(Haarlem, 1596.)—The lords burgo-masters of Haarlam gave this glass, representing the taking of the city of Damietta in Egypt.

Victory.

Glory.

Strength.

Perseverance.

Strength and perseverance have ever subdued violence, and therefore they are honoured by Victory with Glory.

Mars.

Neptune.

Virtue had overcome force.

Damietta. Nilus, 1219.

Wilhelmus Tibaut, fig. et pinx. Haarlem, 1597.

WINDOW III.—(Dordrecht, 1597.)—The lords burgo-masters of the city of Dordrecht gave the glass of the Virgin of Dordrecht. Wherein are seen also the arms of Naerden, Leerdam, Weeps, Hoorn, Schoonhoven, Muyden, Medenblik, Grootenbroek Monnikendam, Enkhuyzen, Asperen, Heusden, Schiedam, Vlaardingen, Geertruydenberg.

WINDOW IV.—Arms—The Lords Privy Councillors of Rhineland.

WINDOW V.—The Queen of Sheba comes to see the glory of Solomon.

Walter Crabeth, fig. et pinx. Goudæ, 1561.

WINDOW VI.—This glass was given by the noble prince, John van Baden, Duke of Aarschot, Lord of Arenberg, &c., Knight of the Golden Fleece, and the noble princess, Lady Katharine, Countess of Mark, his wife; whose images with their patrons, viz., St. John with a lamb, &c., St. Catherine with a wheel and sword, stand underneath the history, being that of the siege of Bethulia, and the cutting off of Holofernes's head.

WINDOW VII.—This glass was given by Philip the



Second, King of Spain, and Mary Queen of England, his consort. The upper part contains the history of the consecration of Solomon's Temple at Jerusalem, and his sacrifices.

The undermost part represents Christ's Last Supper with his Apostles; and the king and queen kneeling on cushions, with the sceptre, sword, and helmet, and both their arms next to them.

Dirk Crabeth, fig. et pinx. Goudæ.

WINDOW VIII.—This glass was given by the noble Prince Ericus, Duke of Brunswick, whose image stands underneath, and behind him St. Laurence, with a gridiron and a scether in his right hand.

One sees here the history of King Heliodorus, how Simon discovers the treasures of the temple at Jerusalem, and how Heliodorus being sent to rob them, was punished by an angel, but delivered from death by the prayer of the High Priest.

WINDOW IX.—This glass, standing at the north side of the choir, represents when the priest Zacharias was officiating, how it was showed him by an angel that John should be born.

It was given by Dirk Cornelisz van Oudewater, the 30th of October, 1561. Underneath one sees his portrait, and those of his wife and fifteen children, whereof two sons and two daughters were of the clergy, and are represented in their clerical habits.

Lamb. van Noord of Amersfoot, inv. and fig.

Dirk van Zyl, pinx. Utrecht.

WINDOW X.—The Annunciation of the Virgin Mary by the angel Gabriel.

The Lord Theodor Spiering van Wel, Abbot of Berne, gave this glass.

The arms of the Lord Flockold, founder of the monastery of Bernen.

Lamb van Noord of Amersfort, inv. and fig.

Dirk van Zyl, pinx. Utrecht.

This glass was struck and broke by a tempest, but afterwards, by order of the churchwardens, caused to be made anew, and painted by Daniel Tomburg, in the year 1655, as may be seen by the following verses :

1559. Formerly the abbot of Bernen gave me.

1655. The churchwardens prevented my perishing.

WINDOW XI.—The Birth of St. John the Baptist.

Underneath are five portraits of the heirs of Letmatius, with the images of Saint John and Elizabeth.

In remembrance of Hermes Letmatius, of Gouda, chief Professor of the Sorbonne, and Prebendary and Dean of Saint Mary's Church at Utrecht, his heirs have given this glass, the last day of May, 1562.

Lamb van Noord of Amersfort, inv. and fig.

Dirk van Zyl, pinx. Utrecht.

WINDOW XII.—The upper part represents the birth of Christ ; and in the undermost part, Christ in the midst, and round about him the canons with all their arms.

The College of Saint Salvador at Utrecht hath given this glass, 1564.

Walter Crabeth, fig. et pinx. Goudæ.

WINDOW XIII.—Christ sitting among the doctors ; the Hebrew letters signify the law of Moses.

Virtue is acquired by great trouble.

Given by the Abbot of the Monastery at Mariæwaert : his portrait is to be seen underneath, and before him the image of the Virgin Mary, with Jesus on her lap ; and behind him the apostle Peter, with four coats of arms, 1560.

Lamb van Noord of Amersfort. inv. and fig.  
Dirk van Zyl, pinx. Utrecht.

WINDOW XIV.—The first sermon of John the Baptist among the soldiers, to whom he said: Do violence to no man, neither accuse any falsely, and be content with your wages.

Above, in a perspective, is represented king David with his army, sending two men to Nabal's house for bread.

Given by the noble Lord Bishop of Liège, Abbot of Mons.

The Arms of  
Mons, Boutersem, Saint Simon, Salsburrough, Brimeur, Rambure, Gridivre, Winoxbergue, Toutedville, Croy, Lorraine, Luxemburgh, Batre, Chateaubriant, Ville, Mony.

Be willing to do what you can.

Dirk Crabeth, fig. et pinx. Goudæ, 1567.

WINDOW XV.—This glass represents how Christ was baptized by John in the Jordan, and the Holy Ghost descending upon him in the shape of a dove, and a voice darting down from the clouds in a bright ray: This is my beloved Son, in whom I am well pleased.

Above the figure of the Holy Ghost standeth Christ teaching his seventy-two disciples.

This glass was given by the Reverend Lord Georgius of Egmond, Bishop of Utrecht and Abbot of St. Amand, between Tournay and Valenciennes. Underneath, his image is seen in a kneeling posture, and behind him that of Saint Martin giving alms to a leper; at which two hands appear from the clouds, full of gold, with these words:

Open the hand; exercise piety.

Dirk Crabeth, fig. et pinx. Goudæ, 1555.

WINDOW XVI.—The First Sermon of Jesus Christ on the Mount.

Above, in a perspective, John is seen baptizing in the Jordan; and Christ commanded his disciples to go into all the world to preach and baptize.

The Rev. Lord Cornelius van Myerop, Provost and Archdeacon at Utrecht, and Canon of St. Saviour's Church at Utrecht, 1556.

His portrait stands underneath, and before him Mary with Jesus in her lap, a serpent under her seat, and behind him a great fire, with the image of St. Benedict, having in his hand a stick, with a black raven on it.

Dirk Crabeth, fig. et pinx. Goudæ.

WINDOW XVII.—St. John preaching to king Herod, and reproaching him for enjoying his brother's wife.

This glass was given by Lord Walter van Bylaer, Bailiff of Saint Catherine's Commandery at Utrecht, 1556. His picture is to be seen underneath, and before him St. Elizabeth, with St. John in her lap; behind him St. John with a lamb and Catherine with a sword, and beside it six arms.

Lamb van Noord of Amersfort, inv. and fig.

Dirk van Zyl, pinx. Utrecht.

WINDOW XVIII.—Christ's Sermon, and the question of St. John's disciples. Art thou he that should come? or do we look for another?

Above, in a perspective, is to be seen the imprisonment of St. John.

This glass was given by Gerard Heye Gerardson, and Margaret Hendriks, his wife, and Frederick Ariensz. Gierenbergh and his daughter.

Dirk Crabeth, fig. et pinx. Goudæ, 1556.

The eminent painter, Christopher Pierson, made another after this glass, in the year 1675.

WINDOW XIX.—Here is represented the beheading of John the Baptist. This glass was given by the Lord Henry

van Swol, Commander of the religious order of St. John at Haarlem, in the year 1570. His image is seen underneath in a kneeling posture, and behind him that of St. John the Baptist as patron.

WINDOWS XX. AND XXI.—These two glasses, formerly ordered for the cloister of the Regulars in the country of Steyn, called Emaus, are made use of here, because the said cloister was ruined.

The one was given by Dirk Cornelisz, treasurer of his royal Majesty for the quarter of Gouda, and by the Burgo-master John Hey ; the other was given by the Reverend Lord Nicolas Niewland, Bishop of Haarlem.

WINDOW XXII.—Represents Christ, when he cast out from the Temple the sellers and buyers.

Dirk Crabeth, fig. et pinx. Goudæ, 1567.

In the year 1657, the Lords, twenty-eight Councillors of the city of Gouda, caused this glass to be made larger, and ordered their arms to be painted in it by Daniel Tomburgh.

WINDOW XXIII.—This represents the offering and sacrifice of the prophet Elijah, which was consumed by fire from heaven, to confound Baal's priests. One may see here also how Jesus washed the feet of his apostles.

Underneath is to be seen the portrait of Margaret of Austria, and behind her Saint Margaret, her patroness, with a dragon under her feet.

Walter Crabeth, fig. et pinx. Goudæ.

WINDOW XXIV.—The first representation is that of the angel, standing next to the apostle Philip, and bidding him go to the way of Gaza, to instruct and baptize the Ethiopian, who was eunuch of the queen Candace.

The other representation is that of the apostles Peter



and John going to the Temple, and healing the lame in the name of Jesus, that asked them alms.

Two coats of arms, and eight quarters.

Dirk Crabeth, fig. et pinx. Goudæ, 1559.

WINDOW XXV.—Above, in a perspective, is represented the relief and raising of the siege of the city of Leyden; and under it the city of Delft, with all its adjacent villages; Boisot and some other great men, with ships, soldiers, and victuals.

This glass was given by the Lords Burgomasters of the city of Delft, in the year 1603.

Cornelius Clok, pinx. Leyden, 1603.

WINDOW XXVI.—The Relief of Samaria.

This glass was given by the Lords Burgomasters of the city of Leyden.

The Arms of

Holland.

Leyden.

The Burgomaster Swanenburgh at Leyden, inv. and fig.

Cornelius Clok, pinx. Leyden, 1601.

Samaria is represented here in great calamity; but God by his power chased the enemies. Four lepers give notice at the gate that every one might safely repair to the camp, where the hungry could be fed. The same God, O Leyden! delivered thee.

WINDOW XXVII.—Represents the Pharisee and the Publican in the Temple.

Given by the Lords Burgomasters of Amsterdam, in the year 1597.

Mr. Henry Keyzer, Engineer, of Amsterdam, inv.

Cornelius Kuffens, fig. and pinx. Amsterdam.

WINDOW XXVIII.—Represents the Woman caught in Adultery.

Nicolas Johnson of Rotterdam, fig. and pinx. 1601.

WINDOW XXIX.—The Christian Knight or Champion.  
Represented by the prophet Nathan, reproving king David because of his sins.

Given by the Noble and Mighty Lords, the States of  
North Holland, 1556.

Joachim Uytewaal, at Utrecht, invent.  
Adriaan G. de Vyre, fig. et pinx. Goudæ.

WINDOW XXX.—Represents the prophet Jonah coming from the whale.

WINDOW XXXI.—At the south side of the middle cross is a glass, where Balaam is represented sitting on his ass, and the ass saying to him, Why beatest thou me ?

Given by the Butchers' Company ;  
And made by one of the disciples of Dirk Crabeth.

The thirteen glasses above the choir, representing Christ and his Apostles, were painted by a disciple of Dirk Crabeth, in the years 1553 and 1557, &c. ; but by whom they were given is not well known.

The city arms, in the middle part, have been painted by Adriaan de Vyre, in the years 1593 and 1594.

The perpendicular length of the windows, containing these extraordinary examples of painted glass, are 35 feet, except those in the transepts, which are 70 feet in length. At the risk of being thought tedious, we have dwelt rather long in a detailed description.

It might be stated as one reason for the inferiority of modern glass painting, that the old professors considered the knowledge they had obtained as only to be kept in secret, and on no account given to the world. It is astonishing, when we reflect upon the circumstances, how many adventitious aids the priesthood gathered to themselves in cementing and perpetuating power over their

flocks. The early architects aided it by symbolism in church ornament and decoration, and being in many instances ecclesiastics, they not only possessed the power to do so, but also to invent new symbols.

The old painters on glass, deeply imbued with the same spirit, greatly assisted the advancement of this power. To design and execute a window of a superior character for a church was a passport, not only to the attainment of honour and wealth in this world, but, as far as the priesthood could secure it, a sure and certain means of salvation in the next. The painter who had adorned the altar, and the east or west windows of a church, by the production of a superior pencil, when lying upon his last bed of mortal agony, was surrounded by all the dignitaries of the church, who regarded him as a saint-like character, and administered its comforts with proportionate impressiveness and reliance upon their assumed saving powers. To men whose minds had tended strongly towards religious views—and many of the older artists were decidedly of this character, in common perhaps with all men of poetical or imaginative temperament—what greater incitement could be offered towards putting forth all the powers with which nature had gifted them, strengthened and refined by a profound impression that the work of their hands was pleasing to their Creator, and of service to his church? To this, as also a more direct tendency of the genius of the age toward this particular description of art, must we account for the wide difference existing between the works of the old masters of glass painting, and those of the years of its modern revival. Within the confines of our own land are many splendid examples of the fruits of this profound feeling and great aids to exertion. Let, then, the glass painters of the present day study and reflect upon the causes which led to the achievement of their wondrous power and beauty. Though, as Protestants, we look not to be saved through the intervention of a glass window, yet surely the knowledge which some of our painters must

feel, that high talent in the particular walk they have chosen for themselves resides within them, and that it is incumbent on them to cultivate it by every means in their power, is sufficient motive to increase that inward zeal, which assuredly would, if effectively applied, perform equal wonders in this glorious art with those who have gone before them.

In a former part of these remarks, we took occasion to condemn the servile imitation by the modern painters of old examples. In the *Ecclesiologist*, a publication emanating from the Cambridge Camden Society, or it should rather be said, did emanate, that association having now notified their non-connection with the work, are some pertinent remarks upon this part of the subject. The writer appears to possess some practical knowledge, more or less correct, upon the art on which he treats. The papers also contain much general information upon stained glass, which will be found not only interesting, but useful.

The *Ecclesiologist* says :—

A very few years ago, so small was the demand for stained glass, and so little was generally known about either the principles of ancient design or the style of ancient drawing—what little was known being deposited as a kind of secret in the hands of some two or three artists in the kingdom; so little, moreover, was the nature, and therefore the cost, of the process understood—that exorbitant sums were sometimes paid for the most paltry and wretched attempts, failures alike in design, drawing, colour, and composition: and the execution of a stained window of tolerable size was regarded as a prodigy of modern art, and appealed to triumphantly as a convincing proof that the mystery was not lost, but still existed in all its ancient perfection in the keeping of the favoured few.

Opinions so erroneous now perhaps comparatively seldom

prevail. Nevertheless there is still a kind of lingering traditional belief among many, that the art of producing the brilliant and permanent tinctures of antiquity is now lost, or is at best but empiric; and that the cost of the article is so enormous as to place this beautiful and once universal decoration far beyond the reach of ordinary means.

Nothing can be more groundless than either of these notions.

It is, perhaps, unnecessary to repeat here what has been often asserted on the highest authority, that the art of staining glass is now thoroughly understood. Indeed it may well be questioned whether, strictly speaking, it can be said ever to have been lost. The east window of St. Peter's college chapel, Cambridge, may be instanced as a most interesting specimen of the art as practised in the seventeenth century. Both the drawing indeed and the tinctures are inferior to ancient glass: but this is nothing more than might be looked for, if we consider the perfection to which practice consequent upon the vast demand for the material in the middle ages, must have then brought the art, and the discouragement caused by the almost total suspension of the manufacture in the latter period. At the present day, the advance of the science has fully kept pace with the increasing demand, and it is perhaps scarcely too much to say, that specimens have of late been produced equal in all respects to the best works of antiquity. We might refer to Mr. Willement's works in the Temple church, and on a smaller scale in our own S. Sepulchre's, and Mr. Warrington's fine east window at Brompton. In drawing, far more than in producing, the tinctures, were till very lately deficient. The severe and hard lines of the ancient artists were rejected for soft shaded forms and modern costumes; the dignity and grandeur of the symbolized saint and vested bishop were succeeded by youthful and comely portraits in elegant attitudes and large red and blue mantles. Instead of ornamenting glass,



we converted it into canvass; and thus the poor and showy daubs, like the window in Trinity College Library, took the place of the gem-like hues and quaint delineations of earlier ages.

In the stained window recently placed in Bishop West's chapel at Ely, executed by Mr. Evans of Shrewsbury, at an enormous cost, we see scarcely any affectation of antiquity: the figures are so completely modern, that we at once assign them to a school of their own, certainly not formed from the study of ancient painting on glass. The tinctures are certainly remarkably pure and brilliant; but the details are singularly faulty. The figures are too large and over-finished, and are spoiled by being shaded; for the ancient artists never attempted shading in painting glass, but represented faces, naked limbs, the folds of the vestments, &c., by simple lines.\* Again, the space beneath the canopies is black, to throw out the features of the effigies—a fatal mistake, as well for other obvious reasons as that it gives undue prominence to the countenances, and throws the adjacent parts into comparative insignificance.

In the purest times of the art, the principle was invariably observed of merely ornamenting the spaces between the mullions with distinct and appropriate embellishments. The filling a whole window with one large picture, as at King's College chapel, is a sign of the debasement of the art. Magnificent as these windows are, had those which once adorned the decorated chapter-house at Ely remained entire, instead of a few discoloured fragments, they would probably have been acknowledged to be vastly finer, from the avoidance of this fault. The wretched specimens executed at the close of the last and the beginning of the present century, such as the "washy virtues" in S. George's chapel, Windsor, and the windows at New College, Oxford, are all, among other grievous

\* In later times shading was partially introduced, as in King's chapel; but it was only partial, and not very successful.

faults of design and detail, open to this objection. The noble windows in King's chapel, which present such a transcendent display of artistic painting and of unrivalled tinctures, though very late, are by no means so faulty in this respect; since the design comprised in each light, though forming but part of a picture, will be found generally to be in great measure complete in itself.

The ancient painters always took into account distance. Examine closely a fragment of old glass, and we shall find the lines so rude and coarse, often so harsh and irregular, that we are almost surprised at their beautiful effect when seen from afar. In much of the modern work too great nicety and minuteness of portraiture is affected, by which much of the spirit and graphic reality which might have characterised bolder outlines is inevitably sacrificed to the ambition of producing a fine painting.

There is one practice, now very generally prevalent among our principal manufacturers, on which we are desirous to say a few words. The process of antiquating, that is, of giving an artificial appearance of dirt, corrosion, and decay to new glass, so as to make it closely resemble the real works of antiquity in their present state, is one which we think of very questionable expediency, and likely to produce the most dangerous results in the event of its becoming a recognised condition of modern design and execution. We have seen some modern glass (especially some compositions by Mr. Warrington), in which not only the drawing, tinctures, and thickness of material, but even all the disfigurements of age and decay, have been copied with such extraordinary precision, that we do not think it would be possible, unless perhaps by actual comparison, to distinguish the copy from the original. And we believe that by far the greater part of the many magnificent stained windows put up within the last few years have, more or less, been submitted to the same operation. It is undeniable that, if we look at present appearance, some additional effect and beauty is gained by

this practice ; since the flaunt and gaudy glare inseparable from perfectly new and undimmed coloured glass will never bear contrasting with the mellowed and sombre effect produced by the hand of time. But we would beg seriously to submit the following considerations to the attention of those interested in the subject.

First, do we desire to produce these splendid and costly works for the present generation, or, as our ancestors did, for posterity ? Now we apprehend that no unprejudiced person will hesitate to answer us, for the latter ; not indeed alone, but certainly in the main. Yet if we anticipate the effect of five centuries, what result must we look for when those five centuries shall have actually passed ? It is clear that real will not then be substituted for, but added to, artificial corrosion and decay. Where we now have a subdued tone and rich depth of effect, shall we not then have indescribable darkness and total obliteration ? Where we now half blot out an inscription, and begrime a saintly visage, shall we not lose all trace of letters and all semblance to the features of a face, long before the expiration of the period for which our works ought to endure ?

Secondly, the process is one entirely of deception, and therefore must fall under the condemnation passed upon everything unreal and deceptive. Our glass is not old glass ; what right have we to make it appear so ? how is this more justifiable than to cover brickwork with jointed cement to make it pass for stone ? It will be said that, in ancient churches at least, the fresh and gaudy appearance of new glass has too modern a look to assort with the ancient building ; shall we then establish a rule to antiquate stained glass for old buildings alone ? This would only introduce much and needless confusion and inconsistency. Besides the objection still holds—it is sham antiquity. Did the builders of the fifteenth century, when they inserted a new window in an early English church, take pains to cover it with moss, and to widen the joints, and to set one or two of the mullions a trifle awry ? Yet

they might have done so with equal reason. They never attempted, because they never cared, to make a thing look what it was not.

Thirdly, whether ought we to imitate old glass as it looks now, or as it looked when first put up five hundred years ago? Decay is an actual fault; why should we be so anxious to imitate it? If we desired to have a piece of furniture or a garment made after a model of Elizabethan date, should we expect to receive the one with scratches, cracks, and broken bars, and the other threadbare, soiled, and covered with dust? We have heard of a person who many years ago ordered a set of china plates to be made abroad exactly after the model of one sent as a copy, which happened to be cracked across. When the new plates arrived, the crack also was copied with such fatal exactness, that they could never be brought to table without appearing shabby and mutilated. Now these examples seem so absurd, that if the antiquating process be really the same in principle, we ought to be very slow to adopt it.

Lastly, what is the object in affecting an antiquity which our works do not and cannot possess? The reason is simply this: that our manufacturers are far more ambitious to make their works perfectly resemble the few remains of ancient art that we possess, mutilated and broken and faded in their glory as they are, from time, violence, and neglect, than to recover the art as it was in its perfection of newness and brilliancy. We look indeed with admiration upon the windows at Wells and York and Canterbury; but we are grievously mistaken if we suppose that they were not much more beautiful when first placed there.

These remarks apply to the restoration of the windows in King's College chapel, upon which much difference of opinion seems to exist. It is alleged that the cleaned windows are too gaudy, too new, too glaringly bright. Yet if any one takes the pains to observe the dense film of dirt

and dust that has accumulated on the old glass, and what an unintelligible mass of confusion some parts of them present, he will see that they are very far deteriorated from their real and proper beauty ; and he will not think that the colours have been washed out, because a crust of opaque filth has been removed from the surface. Provided that none of the lines or fluxes are obliterated by the process, we find no reason to disapprove of the restoration hitherto.

We will further illustrate the above remarks by the example of the stained windows lately put up in S. Sepulchre's church, Cambridge. Eleven in number, four are really ancient, four by Mr. Willement, and three by Mr. Wailes of Newcastle. In the latter, the process of antiquating has not been allowed ; in Mr. Willement's windows it has been, though rather sparingly, adopted. Now, without attempting to decide upon the merits or demerits of Mr. Wailes' works, much less to compare them invidiously with Mr. Willement's, we think it but fair to the former and to the author of the designs, to observe, that the objection alleged by many against them, of having a tawdry, modern, and flaunting appearance, is wholly due to the absence of all trick or deception to make them appear ancient. The eye is not used to see anything but the subdued and sobered colours of ancient glass ; what it was we must view with the mind's eye ; we must compare the two by reasoning, and not by our ideas derived from mere examination of ancient glass as it now is.

With respect to the price of modern stained glass, it may be useful to know, that the best may now be obtained at the rate of from 30s. to £2. the superficial foot. The charges made a few years ago were most exorbitant ; at least double and treble what is now demanded.\* Probably the competition and increased facilities arising from the great demand of late years have produced this result.

\* Mr. Warrington's window at Brompton cost £200. That by Mr. Evans at Ely (if we are correctly informed) £500.



However this may be, it is highly desirable that the cost of this beautiful and essential ornament should be placed as far as possible within the means of all church builders and restorers. Many tons of stained glass are now yearly manufactured; and we bid fair, in a few years more, to repair in some measure the ruin and desolation made by the destroyers of the seventeenth century.

A very beautiful kind of glass may be obtained for about 10s. a square foot, consisting of plain white quarries, having a small yellow flower or other pattern in the middle of each. This species of glass is extremely beautiful, and was extensively used in ancient times. Many specimens remain in the churches around Cambridge. Sometimes (as in King's chapel and Eaton Socon, Beds,) the ground consisted of ornamented quarries in which effigies of rich hues were inserted.

If, in advocating a return to the principles displayed in the works of earlier artists, we have spoken of their quaintness and occasional hardness of drawing in association with their beauty, it was because in their case these features are inseparable from their excellence, although really in themselves forming no part of that excellence. To wish them away were to destroy their character and rob them of their reality; but it must be equally clear, that our copies of them now must be wanting in that very reality we admire, and liable to the same objections as we have ourselves brought against the method of antiquating, to which the only exemption we can admit is in cases of restoration. We do not mean that stiffness is synonymous with severity, that coarseness and boldness are convertible terms, that a hard outline and quaint attitude are indispensable to religious feeling; but to point out as an indisputable fact, that "soft and shaded forms in modern costumes" are a bad exchange for the "severe and hard lines of ancient artists;" and that the "gem-like hues and quaint delineations of earlier ages" are but ill

replaced by "poor and gaudy daubs," like the windows of too many of our churches and cathedrals.

Few seem to have so well understood what we may term the beauty of mere lines, as those who designed the old monumental brasses; none to have known better than they how much grace and spirit, subdued and tempered with the severity appropriate to religious art, could be thrown into a few masterly and effective strokes. In the best specimens of these memorials, no shading is attempted, no more lines introduced than necessary to convey the idea of the artist. The costume of the day is given with great fidelity, yet the details are not brought obtrusively before the eye, nor the effect of the whole cut up and frittered away by minute attention to the parts. In the finest remains of old glass we trace the same school of artists at work, but working in a manner appropriate to the altered material. The new element of colour\* is introduced in addition to that of form, but without any attempt at light and shade; which was not made till the arts of the middle ages began to yield to the revival of a spurious classical taste. There is no apparent wish to exceed the capabilities of the material they are at work upon, or to lose sight of the idea that it is a transparent and not an opaque one. It is of little importance that they were probably unconscious of any such principle, and that painting, as we understand the term, was not then known as it now is; since the question is not whether they were secured by any such ignorance from a temptation to imitate which we have, but whether we may legitimately employ such imitation ourselves, whether we may have the same designs executed indifferently upon either glass or canvass; or whether, on the contrary, the opposite nature of the materials does not render it impossible that the same principles should apply to both.

\* In speaking thus, we are not ignorant that it was the practice also to colour brasses: but this was merely partial, being confined to what was heraldic in the dresses.

After what we have said, we do not feel very solicitous about insisting on one point, that the ancient stainers in glass did actually take distance into account ; since it is clear that, whether designedly on their part or not, the bold and free touches and simplicity of outline we have admired in their works, were the best way to secure the desired object of producing a good and "beautiful effect when seen from afar." That this is the case even where the lines are found on closer inspection to be coarse, and apparently carelessly drawn, will not, we think, be denied by those who examine the windows of King's College chapel from the organ-loft ; and we are equally sure that "in much modern work, a great deal of the spirit and graphic reality which would characterize bolder outlines, is inevitably sacrificed to the ambition of producing a fine painting." Yet we are no advocates for anything coarse and slovenly in art. On the contrary, we would persuade ourselves that boldness and freedom of style are so far from being incompatible with a considerable degree of delicacy and finish, that their harmonious union will always characterize the works of the best masters. Without this union the one will degenerate into tame and feeble prettiness and elaborate commonplace, the other become coarse, vulgar, and bungling.

On the extremely important subject of "antiquating glass" we could gladly dwell at length, did our limits permit us. The process is one which it is impossible to view without apprehension as to its future results. Its advocates defend it as necessary and harmless, and as being no innovation but an ancient and legitimate method of toning new glass. The ancient artists themselves, we are told, painted on both sides of their glass, the external paint forming a lodgement for the sufficient incrustation of film ; and that this was a result which they themselves calculated upon. It is maintained, moreover, that the modern glass is so much superior in quality to the ancient, that it is not liable to corrosion and decay ; so that the

mellowed effect produced by time must be anticipated by us and acquired by artificial means, since it will not result from natural causes.

We should apologize for entering again into this subject. But as every question connected with the revival, if not of a lost, at least of a long-neglected and mispractised art, is of importance, if only in eliciting the truth, we shall venture to state more fully than before the grounds of our objection to the practice.

First, even toning is certainly not necessary to effect. It is true that a perfectly new stained window will appear very bright and glaring to the eye, and that in our present naked and colourless churches it may seem to kill instead of harmonizing with every other object. But supposing this to be a very great and serious evil, should it not be considered whether we are right in reducing splendour to poverty, instead of raising meagreness to richness and beauty? Our churches, we fully believe, will yet be adorned with fresco paintings: but a window once antiquated cannot be altered. Mr. Wailes' "Vesica" window in S. Sepulchre's church, though still greatly objected to by many on the grounds of its "tawdry" appearance, is daily winning its way to approbation, and there are some who now consider it the finest window in that church. We think there is no proof that the ancient windows looked otherwise than gaudy and bright when first made. From the examination of a great many pieces of ancient glass in different churches, we can with confidence assert that back painting (or toning) was not invariable, if it was even general. Out of about a hundred fragments of ancient glass, to which we have had access, not one bears the slightest mark of ever having been subjected to the toning process. It is true that very often a filmy crust is found on the outside, which may be scraped away with a knife; but we believe this to have resulted solely from the oxydizing of the metal. Supposing, however, that it could be established as a fact, that the ancients did generally

tone or attemper their new glass, it would not follow that we might therefore practise antiquating. For the process, as well as the object, is entirely different. The object now is avowedly deception. We define antiquating to be "the process by which all the dirt, corrosion, and obliteration of ancient windows in their present neglected state are faithfully represented." Ancient glass is almost always corroded externally in numberless little holes the size of a pin's head. This of course produces a dull and mottled effect, and when added to the dirt and decay of centuries, often goes far to obliterate the details of the painting. These holes are imitated in modern glass by black specks, and the general filmy appearance by (we believe) a thin encaustic enamel. The rude jointing of the pieces and sometimes even the patches and fractures are copied with the greatest precision. In fine, the deception is often complete.

Without, however, attempting to pry into the secrets of the art, we would ground our objection on the broad basis of sound principle. We will for the present say nothing of the probable bad effects in future times of real added to artificial decay. We will speak only of deception. Now the defenders of the process admit that this is the modern object; but it could not have been the ancient, because they would have copied earlier styles instead of using the distinctive style of their time; therefore, ancient toning (assuming the practice to have obtained) was very different from modern antiquating. If a modern work really possesses the merit in drawing and design which the ancient stained glass displayed, there can be no need to have recourse to the unworthy subterfuge of copying its very defects, to make it pass muster with those popular critics who deem present appearance rather than true principles their test of excellence. Let honest newness put to shame spurious antiquity. As no antiquating will make a bad window look ancient, so none is necessary to make a really good one fairly comparable with the work



of old. Let us imitate all the excellencies, omitting all the faults : and surely the accidents of time and decay are faults, or it would follow that an inscription is the better for being illegible, a face for being undistinguishable as to age and sex, or a border for being dirty and broken.

In two cases only antiquating can be defended ; in one it is perhaps to be recommended. In repairing an ancient window (like those in the churches of York, some of which now under the care of Mr. Wailes) we must temper the new insertions to suit the old ; and in placing new windows in churches venerable for their antiquity, we may wish to make our windows harmonize in character. We would not do so ourselves ; but there is reason in the attempt.

We cannot conclude without pointing out a most beautiful species of stained glass, which may occasionally be found in country churches. It consists of white diamond panes, with a creeping plant, as a jasmine or honeysuckle, with graceful leaves and tendrils expanding continuously over the whole window. The lines are plain black strokes without any tincture, and probably the cost of making such would be trifling. A rich border should run round the window, consisting of some pattern, as a fleur-de-lys, a letter, a lion, a vine, a rose, &c., alternating with pieces of ruby or blue glass. The effect of the whole is exquisitely chaste. Examples yet remain at S. Lawrence's, Foxton, SS. Mary and Michael, Trumpington, S. Mary's, Brinkley, and S. Mary's, Hardwick. Or again, flowered quarries, with a border, and a rich central pattern of ruby with mosaic border, such as may be seen in the south aisle at S. Peter's, Coton, are equal in effect to almost any kind of painted glass, even of a far more costly kind. The beautiful decorated glass at Foxton is an invaluable example of what might be achieved by good taste and enterprising spirit among the professors of the art. All Saints', Thriplow, also contains some fine remains. This flower-quarry kind of glass might be executed at from ten to

fifteen shillings a square foot; and the subject is well worthy of the best attention, since the wretchedly vulgar patchwork of glaziers' orange-and-blue borders is sometimes nearly as costly as the most tasteful decoration. In the south aisle of S. Mary's, Clipsham, Rutland, a whole aviary is represented on the quarries. Birds in various attitudes, natural or impossible, of the most fanciful and original devices, and all of them different, form the subject of the window.

From the view we have put forth in this paper, we have abundantly shown, that although the revival of the art of glass painting and extensive use of stained glass may be considered permanent, yet that there is much false principle to be abjured, and a higher feeling induced, before the English painters can either rank as consummate artists in this peculiar walk, or indeed reach a position of excellence. That eventually the highest point will be reached none can doubt, but we must await the realization of these hopes with patience. True principles will be found—when found acknowledged—and such is the characteristic of the artistic mind of England, that the true path discovered, it will be trodden by numbers, winning their own way to an excellence not only to be acknowledged by the present generation, but also by posterity.

Among the many societies now established throughout the kingdom, the Yorkshire Architectural Society appears to have taken the lead with reference to the conservation of stained glass in churches. The following report of that body, communicated by the Rev. T. Myers, affords an interesting insight into the actual condition of the stained glass in the churches of the city of YORK.

The committee of the Yorkshire Architectural Society, appointed to report as to the condition of the stained glass

in the parochial churches of York, submit the following statement. They draw attention to the three following points:—

I. The condition of the stained glass now remaining in the York churches.

II. The means required and available for its repair: and

III. The plans which they suggest for accomplishing this object.

I. Under the first head, it has been found convenient to arrange the churches in three divisions: viz.—

1st. Those in which there is no stained glass, or merely a few mutilated fragments unavailable for any restoration.

2nd. Those in which there are windows either wholly or partially filled with stained glass, which it would be desirable to restore entirely, but which are not in such a state of insecurity as to require immediate outlay.

3rdly. Those in which the stained glass is abundant and valuable, but obviously very insecure, and which consequently demand immediate attention.

First class, the churches of

Holy Trinity, Micklegate	St. Cuthbert's, St. Crux
St. Mary, Bishop Hill, Sen.	St. Olave's
St. Mary, Bishop Hill, Jun.	St. Maurice
All Saints', Pavement	St. Margaret, Walmgate
St. Helen's	St. Lawrance, Walmgate
St. Sampson's	Christ Church, Collicergate.

Second class, those of

St. John's, Micklegate	St. Martin's, Coney-street
St. Mary, Castlegate	Holy Trinity, Goodramgate
St. Michael, Spurriergate	St. Saviour's
St. Michael, Le Belfrey.	

In the churches just enumerated, although some repair is needed and a very small outlay would be at present sufficient for preservation, yet there is no immediate danger of their being despoiled of their existing splendid remains. Still decay, which time had occasioned, and the carelessness

of parochial authorities had failed to arrest, is to be lamented. Gradually and silently have these remnants been allowed to perish unheeded by tasteless posterity.

In the second division, St. Michael-le-belfrey, St. Martin's, Coney-street, and Holy Trinity, Goodramgate, will amply repay the visitor by the beauty and perfection of the remaining specimens. The west window of St. Martin's, Coney-street, is particularly magnificent. The clerestory is also particularly rich in figures, and appears in good preservation, but from its extreme height it is difficult to report accurately, without more minute examination. The west window, though in sound repair, requires partial restoration and re-arrangement.

In the third class we place the churches of—

St. Dennis, Walmgate

St. Martin's, Micklegate

All Saints', North-street.

In *St. Dennis*, the three windows of the north aisle are full of glass of the early decorated period of a very beautiful description. Figures surrounded with borders of varied character, and beneath them the effigies of the donors in the attitude of prayer. The third window is much mutilated, being intersected by the wall and ceiling of an unsightly vestry; it contains two specimens of a circular mosaic pattern of glass of a much earlier date. The east window of the north aisle is a beautiful Jesse window, at first sight to all appearance nearly perfect, but nothing is really complete but the green border which forms the stem of the vine. The rest has been much mutilated, and afterwards barbarously filled in with pieces of glass from other windows, so that the original subject can scarcely be traced. The size and splendour of this window render it worthy of more minute inspection. The east and two south windows of the south aisles present a confused mixture of broken and reversed canopies, well-defined heads, fragments, and diaper ground, singularly beautiful even in their present chaotic confusion.

*St. Martin's, Micklegate.* In five out of the six windows of the north aisle there are some very beautiful and interesting subjects; the glass, however, requires re-arrangement, and additional figures are needed to complete the pieces. This aisle has been hideously deformed by the introduction of some modern work by a late artist of this city, whose labours form a miserable contrast with those peerless efforts of ancient art among which it intrudes. In the south windows of the south aisle the stained glass is much mutilated and very incomplete, but on turning to the east window of this aisle the eye rests on one of the richest and most perfect specimens of stained glass which York at present contains. Its date is during the 14th century. The centre compartment is deficient, the canopy alone remaining. In the colour of the glass, the beauty of the diapered pattern, the elegance of the figures, and the richness of the canopies, this window may rival any of even our own far-celebrated remains.

Respecting the north-east window, a few years ago the stained glass was taken out and a blank wall substituted for it. The glass has been diligently inquired for, and nothing more can be discovered than that it was disposed of at the time to the contractor for the wall as "old materials:" he is since dead, and his effects have been publicly sold.

*All Saints', North-street.*—The east window of the north aisle of this church vies, in splendour of colouring, with that last described, and is probably of an older date, though of the decorated period. It now admits of repair at small cost, but the progress of decay is fast advancing, and pieces of glass are almost falling out, the lead is thoroughly decayed, and very soon this magnificent window may become, like many of its fellows in the other churches of this city, a monument of the niggardly spirit of the selfish barbarism of these wealthy and civilized times. Of the five windows of the north aisle, three only admit of restoration; though of a later period, they are worthy



of admiration: they need relcading, re-arrangement, and an exterior defence, especially as they are now exposed to such injuries as may be supposed incidental to the much-frequented passage from the railway station into the city. The south windows contain many portions of interesting subjects, but so much is lost that complete renovation would be necessary. Imperfect as they are, they need an attention which they do not receive: the saddle-bars are rust-eaten, the lead is decaying, and the few external defences which remain are perishing through want of paint.

The east window of the south aisle is tolerably perfect as to its glass, but not as to its setting; a few years ago the parochial authorities allowed this window to be taken out and the glass to be re-arranged according to the taste of some well-meaning tradesman, at the cost of about £25 or £30. From one of the windows of this aisle, a very beautiful head has been stolen within the last few months, and the workman-like manner in which it was extracted leaves no doubt that it was procured by those who were fully aware of its value. It may be added that a lady of rank, well known in the county, has kindly offered to replace (if possible) the lost head by a similar one, and the offer is here mentioned with the hope that the labours of the Yorkshire Architectural Society will call forth kindred sympathies among the highly educated inhabitants of the county. The whole of the glass in this church needs the greatest attention to prevent its further demolition, and to protect it from the ravages of time and the more ruthless spoliation of man.

## II. The means required and available for restoration.

Mr. Wailes, of Newcastle, who happened to be in York during the inspection, recommends a beginning to be made by taking in hand the three north windows of St. Dennis, the south-east window of St. Martin's, the three north, the north-east, and south-east windows of All Saints', North-street.

The probable cost was roughly estimated thus :

St. Dennis	$\left\{ \begin{array}{l} \text{1st } £15. \\ \text{2nd } £18. \\ \text{3rd } £30. \end{array} \right\}$	.....	£63
St. Martin's	.....		£20
All Saints'	.....		£125
			<hr/> £208

These sums do not include any new materials, but the value of the glass and leading. They are also exclusive of any remuneration to the artist employed on the work.

III. Under the third head it is suggested that a definite sum be assigned for each parish, by the Yorkshire Architectural Society, provided they meet it by an amount proportioned to the grant: that the York local committee open a correspondence with the clergy and churchwardens of each of these parishes, and report their opinion of raising, by subscription, the amounts on which the conditional grant of the society shall depend.

The Rev. T. Myers also adds:—

“Two windows of All Saints', North Street, have been restored by Mr. Wailes, of Newcastle, and a third, the central east window, is in process of restoration, and will soon be replaced. Mr. Wailes has also replaced some stained glass at the minster, which was injured by the last fire, under the direction of the restoration committee. The church of St. Saviour's in this city is undergoing very extensive repairs and improvements—its two side aisles being completely rebuilt, and a new roof substituted for the old one. The church of St. Crux has been very correctly and properly restored as far as funds allowed; everything which has been accomplished is in the right direction. Galleries have been unfortunately built at St. Cuthbert's and St. Mary's, Bishop Hill, Senior, through a false spirit of economy, as in neither case do they give

satisfaction, nor supply the wants which they were intended to provide for."

In the first volume of Weale's Quarterly Papers is a description, with selections, of stained glass from the churches of York, by Messrs. Bell and Gould, architects, which will further illustrate the above observations of the Yorkshire Architectural Association.

St. Anne teaching the Virgin Mary to read—St. Cristofore carrying our Saviour—St. John the Baptist—surmounted by three similar canopies, fill the greater part of the east window of All Saints' Church, North street, which, from the inscription in the south light, and in the north, is dedicated to the memory of Nicholas Blackburn, his wife and son. A representation of the former, in a kneeling position, occurs under St. John in the north light. He was Lord Mayor in the year 1413, the first, and 1429, the second time. A similar representation of his son, under St. Cristofore, fill the south light, whilst a representation of the Trinity completes the whole of the lower part of the window, which is in the most wretched state imaginable. The other figures are more or less mutilated or displaced.

What these windows once were, may be gathered from Gent's History of York, 1730.

As to its painted windows, the first north-west consists in resemblances of feeding the hungry, clothing the naked, relieving those in prison, giving drink to the thirsty, entertaining strangers, and visiting the sick. In the second, plain glass. The third, St. Thomas, our blessed Saviour, and St. Timothy. In the fourth, St. John, St. Anne teaching the blessed Virgin, St. Christopher, and the Holy Trinity. On each side of which are the effigies of the two Nicholas Blackbournes, both Lord Mayors of this city; as also the effigies of their wives in devout postures. The fifth window contains the Coming to Judgment, and

the stupendous revolution of things which are to happen at that time: as, the sun falling from heaven, graves opening, towers and castles overturned, waters mixed with flames, trees as it were dropping blood, and the whole course of nature in direful confusion. In the little north-east window are only coats of arms. The window over the altar contains the Offering of the Eastern Kings, salutation of the Virgin, birth of Christ, He on his cross, crowned, with his mother, together with his resurrection. In the south-east window, St. Catherine, St. Mary Magdalene, Crucifixion, &c. In the first window south, St. Michael, St John the Divine, and underneath, the family of the Bagitleys and of Robert Chapman. In the third window, an angel, cardinal, bishop, pope, king, nobles, and a religious procession preceded by angels, &c. The last, towards the south door, St. John Baptist, Virgin Mary, our blessed Saviour, an appearance to a bishop from heaven, and underneath, Paul and Silas in prison.

Acaster Malbis Church, near York. This church is a most beautiful and simple specimen of the decorated style, it is cruciform, and surmounted by a wood spire at the intersection, and has contained three altars. All the windows have been filled with stained glass of the same period, which unfortunately, a few years ago, came under the destroying hands of a country glazier, who, annihilating some, confused the rest.

In the east window of the north aisle of St. John's Church, Micklegate, is an emblem of the Trinity. It has originally been one piece of glass, but is now in a sad state. It is of the late perpendicular period.

A slight description of the manner in which the glass remaining in York is executed may not be uninteresting. The oldest glass is that in the clerestory windows of the cathedral, consisting of foliage and figures of the Norman era, next the early pointed of the transepts, and the decorated glass of the chapter house, are all similarly drawn with strong and decided lines, and whatever appearances

of shading exist is executed by hatching and cross hatching. The decorated glass of the nave and churches, with all the perpendicular glass, is finished with the greatest delicacy by shading, in some instances rivalling the softness of an oil painting, and in others the extreme finish of a miniature. The generality of the faces are left white, with golden hair, but many exceptions exist in some of the finest specimens. In the magnificent figures of St. Cristofore and St. Lawrence, in the south aisle of the nave of the cathedral, the faces, hands, and feet are of a light flesh colour, and the hair of a light gray; the dresses covered with a profusion of ornament, impossible to be seen from below, at once strike the beholder with the high motives which have actuated the designers. In every instance the various coloured glass is cut and adapted to the design, the meetings and joinings falling as much as possible in the outline, and put together with lead, which, in some instances, forms a very conspicuous part of the design.

In this very excellent publication, the student will find abundant delineated examples both to aid his knowledge and increase his taste. Among them the following well-coloured and excellent fac-similes will arrest his attention:—

St. Christopher carrying our Redeemer, from All Saints' east window, York.

St. John the Baptist, from the east window, All Saints, York.

From the Tracery of the east window of the south aisle of St. Martin's Church, York.

Stained glass from the windows at the east end of the north and south aisles of Temple Church.

Head of our Saviour, from St. Mary's, Castlegate, York.

West window of nave, York Cathedral.

West window of nave of ditto.

West window of nave of ditto.

Emblem of the Trinity, St. John's Church, York.



Painted glass from West Wickham Church, Kent.

From the east window of the north aisle, the Figure of the Virgin crowned.

From the same window, the Figure of St. Anne.

From a window on the south side, the Figure of St. Christopher.

From the same side, St. Catherine.

From the same side, the Virgin and Child with Flowers.

From Winchester Cathedral.

St. John the Evangelist, from the east window of the choir.

The Virgin, north aisle of choir.

Upper compartments of the east window of choir.

Ditto.

St. Catherine, north aisle.

Presentation in the Temple, north aisle.

St. Paul, from the east window.

William of Wykenham, ditto.

St. Swithin, from the east window of the choir.

East window of choir, complete in outline.

Ethelwolf, east window of choir.

Henry the Seventh, east window of choir.

Bishop Fox, from the east window of the choir.

St. Prisca, north aisle of choir.

St. Peter, east window of choir.

Jeremiah, east window of choir.

From a recent survey of the county of Stafford, by Robert Garner, Esq., F.L.S., we find stained glass in the following churches:—

Leigh—the stained glass suffered much, and little remaining.

Cheddleton—a few fragments.

Stafford—St. Mary's church, small portions.

Sandon—very ancient, in east window.

Audley—fragments.

Stoke-on-Trent—chancel, fine.

Stretton—fragments.

Gnosall—ditto.

Longdon—much in east window.

Lichfield Cathedral—much disappeared in the civil wars. The glass in seven of the windows of the Lady Chapel, ends of chancel aisles, and Dean's Court, brought from the convent of Herckenrode near Liege, and executed in the sixteenth century. Five of these windows in Lady Chapel contain subjects from scripture, portraits, heraldic devices, &c.

Elford—fine glass (foreign) in east window of side chapel—figures and colours fine and rich. There is ancient glass also in nave. West window modern, the figures from antiquarian records; Sir R. Stafford, Sir T. Stanley, Maud Camville, Isabel Vernon, Maud de Arderne, and Cecilia de Arderne, before fald-stools, and under canopies copied from St. Martin's cum Gregory, at York.

Tamworth—fragments.

Wolverhampton—west window.

Byshbury—fragments.

Biddulph Church—fine glass, foreign.

Broughton—three windows filled—the east window contains four fine figures—the south, kneeling male and female figures.

Sedgely—east window filled, church rebuilt.

#### TOMB AND EPITAPH OF THE BLACK PRINCE AT CANTERBURY.

During the visit of the Archæological Association at Canterbury, several members entered upon a minute examination of the effigy, epitaph, surcoat, and crest of the Black Prince, whose monument stands in the cathedral;

and J. G. Nichols, Esq., F.S.A., made an accurate copy of the remarkable inscription, which, strange to say, appears never to have been transcribed and printed with perfect correctness. Any particulars connected with so renowned a personage, or the tomb raised to his memory, are of interest, and therefore we not only give Mr. Nichols's transcript of the epitaph, but also such other information as is contained in the communications made by that antiquary to the October and December numbers of the *Gentleman's Magazine*.

It must, however, be premised, that in the transcript now published, in each instance where we have used an italic *s* as a final letter, in Mr. Nichols's copy is to be found a character exactly representing two parentheses, one surmounting the other. This might stand either for *s* or *z*.

Mr. Nichols says:—

The characters cannot be very closely imitated in modern types. There are errors in all the printed copies; the last, in Blore's *Monumental Remains*, containing four incorrect words in the prose part alone, and at least three errors of importance, besides many minor inaccuracies, in the verses. The letter *s* is generally written *f*, unless it is final; there are two forms of *r*, answering to those still used in printing and writing, employed indifferently; the letter *y* is always surmounted by a (*˙*), but the letter *i* as frequently written without a point as with. I trust the English translation I affix will be pardoned, as an attempt as close to the original as rhyme will allow.

Cy gist le noble Prince mons' Edward aines fils du tresnoble Roy Edward tiers iadis Prince daquitanie & de Gales due de Cornewaille et Counte de Cestre qi morust en la feste de la Trinite qestoit le .viij. iour de Juyn Lan de grace Miltroiscens septante sissme lalme de qi dieu eit mercy. amen.

- Tu qi passes oue bouche close :  
 Par la ou ce corps repose :  
 Entent ce qe te dirai :  
 Sicome te dire le say :  
 5 Tiel come tu es ie au tiel fu :  
 Tu serras tiel come ie su :  
 De la mort ne pensai ie mye :  
 Tantcome iauoi la vie :  
 En t're auoi g<sup>and</sup> richesse :  
 10 Dont ie y fis g<sup>and</sup> noblesse :  
 Terre mesons & g<sup>and</sup> tresor :  
 Draps chiuaux argent & or :  
 Mes ore su ieo poures & cheitifs :  
 Per fond en la t're gis :  
 15 Ma g<sup>and</sup> beaute est tout alee :  
 Ma char est tout gastee :  
 Moult est estroit ma meson :  
 en moy na si verite non :  
 Et si ore me veisses :  
 20 Je ne quide pas qe vous deisses :  
 Qe ie eusse onques homme este :  
 Si su ie ore de tant changee :  
 Pur dieu pries au celestien Roy :  
 qe mercy ait de larme de moy :  
 25 Tous ceulx qe pur moy prieront :  
 ou a dieu macorderont :  
 Dieu les mette en son parays :  
 ou nul ne poet estre cheitifs.

The translation may be thus rendered :

Whoe'er thou art, with lips comprest,  
 That passest where this corpse doth rest,  
 To that I tell thee list, O man !  
 So far as I to tell thee can.

Such as thou art I was but now,  
 And as I am so shalt be thou.  
 Death little did my thoughts employ  
 So long as I did life enjoy ;  
 On earth great riches were my fate,  
 With which I kept a noble state,  
 Great lands, great houses, treasure great,  
 Hangings and horses, gold and plate.  
 But now I am but poor and base,  
 Deep in the earth is now my place,  
 My flesh is wasted all away,  
 Reduced my splendour to decay ;  
 My house is very strait and short,  
 Forsooth in me is utter naught,  
 Nay, such a change has past o'er me,  
 That, could you now my features see,  
 I scarcely think you aught could scan  
 To show that I was once a man.  
 For God's sake pray the heavenly King  
 That he my soul to mercy bring !  
 All who for me their prayers shall spend,  
 Or me to God shall recommend,  
 God make his paradise their home,  
 Wherein no wicked soul may come.

*Notes.* In the prose portion, the word *daquitanie* is so engraved, incorrectly, for *d'aquitaine* ; and the word *de* is omitted before *l'alme*.

The six first verses form one line on the south side of the tomb ; and the rest follow in long lines according to the width of the sides of the tomb.

In line 21 the word *homme* is expressed with a contraction, which passes through the first letter, *h'ome*.

In the last line but four *larme* is incorrectly engraved instead of *l'alme*.



The shields of arms round the tomb (when complete) were alternately, 1, France and England quarterly, and, 2, three ostrich feathers, each piercing a scroll inscribed *Ich diene*. The same motto on a label of brass surmounted each of the shields of feathers; and the motto *Houmout* each of the shields of France and England. The latter is printed HOUMONT in Blore's Monumental Remains.

During the occupation of the cathedral of Canterbury by the British Archæological Association, an examination of the actual surcoat and crest of the Black Prince, still suspended over his monument, was made by Mr. Harts-horne.

The surcoat was found to be of one-piled velvet, embroidered with the heraldic bearings. It was gamboised with cotton, and lined or quilted with linen. What was particularly interesting is, that it resembled precisely the surcoat represented in the effigy, the number of fleurs de lis and their position (the coat of France, it will be recollected, is *semée de fleurs de lis*) being identical: thus showing that ancient sculptors probably copied the very dresses of the deceased, as well as their features.

The crest of a lion (which was unfortunately separated from its cap of maintenance, which still adheres to the helmet, during a visit which the Duchess of Kent paid to the cathedral some years since) is very light; being hollow, formed of pasteboard, lined with linen, and covered with some kind of composition, afterwards gilt, each lock of the lion's hide being apparently stamped by one lozenge-shaped mould. The tail is very long, as in the crest represented in metal under the head of the effigy.

These relics, together with the Prince's helmet, shield, and gauntlets, are particularly interesting as contemporary trophies of the victor of Crecy and Poitiers. His sword is said to have been removed by Cromwell.

With respect to the Black Prince's epitaph, whilst censuring the general inaccuracy of former copies, I ought to

have stated that it was carefully printed\* in Stothard's "Monumental Effigies."†

I must also do an older author, John Weever, the justice to say, that in his "Funerall Monuments" he has given an accurate version of the Black Prince's epitaph, in rhymes resembling mine; and sometimes still closer to the original, as—

My beauty great is all quite gone;  
My flesh is wasted to the bone;  
My house is narrow, now, and throng;  
Nothing but truth comes from my tongue.

This gives, I believe, the true import of the last line, "En moi n'a si verite non," which in modern French would be, "En moi il n'y a rien que la verité." For the latter couplet, then, in my version might be substituted this—

My house is very strait and low,  
Nothing but truth is in me now.

In line 14 of the French, the words *Per fond* were engraved in error for *Profond*, which is given in the copy inserted in the Prince's will—for the words of this poetical epitaph formed a part of his testamentary injunctions, (See Nichols's Royal and Noble Wills, and Nichols's Testamenta Vetusta.) In line 23 the word *celestien* was perhaps substituted by the engraver for *celestieu*, which would be another form of *celestiel*. I ought, adopting the

\* The only inaccuracies I detect are, *sisme* for *sissme* in the prose; and *est* for *este* in line 21. On my part I find I have omitted the & between *daquitanie* and *Gales*. It is, perhaps, doubtful how far either copy is perfectly accurate in compounding words, the original itself being sometimes uncertain.

† The article on the Black Prince, it may be remarked, was the only one which Mr. Stothard wrote and printed himself. The other descriptions were prepared many years after his death, by his brother-in-law, Mr. Kempe.

technical phrases of the time, to have described the engraver's work as "hatched and abated;" for such are terms applied to the like work in the contract for the magnificent monument in the Beauchamp chapel at Warwick.

Perhaps it would be more satisfactory if Mr. Hartshorne be allowed to give the result of his own observation in his own words. In an interesting and well considered paper on Mediæval Embroidery, in the fourth number of the *Archæological Journal*, Mr. Hartshorne gives the particulars of his examination of the remains of the personal panoply of this renowned historical personage:—

The costume of the military opened a wide field for this elegant species of decoration (embroidery). The countenance of the knight being shrouded by his bacinet of steel, it became necessary that he should bear some device by which he might be readily recognised by his friends and followers, and nothing appeared more suitable than that his own armorial bearings should be emblazoned on his shield, or embroidered on his dress. And such, as is well known, was the constant practice of the period, it being the usual custom to charge the jupon, cointise, and cote hardie of the men, and the open surcoats of the females, with the heraldic badge of the wearer. In nearly every monumental effigy, traces of this practice are discernible, and as there is not the smallest reason for doubting that all these creations of the sculptor were as faithful representations of the deceased as he could possibly exhibit, both as regarded his very features, as well as his dress, they will become invested with an additional degree of interest when it is ascertained in what manner, and to what extent, the various diaperings, powderings, and other methods of adornment, were produced.

We have fortunately one specimen, and it is much to be regretted that it is the only one at present conceived to

exist, which affords the necessary corroboration to the truth of these remarks.

It was at the first meeting of the Archæological Association held at Canterbury, a session when British antiquities began to assume a definite and scientific complexion, that I became enabled, through the courtesy of the cathedral authorities, to give a minute inspection to the rapidly decaying jupon suspended over the tomb of Edward the Black Prince. From this examination I ascertained, to my own entire conviction, first, that there was a prevalent and systematic mode of working the elaborate ornaments which decorate the military costume of the middle ages; and secondly, that the habits themselves were conscientiously delineated on the sepulchral monument of the departed warrior. With feelings of no ordinary emotion, I pressed forward to handle a garment, that the spirit of chivalry and courage alike had consigned to the protecting regards of posterity. For who could allow his fingers to grasp but a fragment of what had once enwrapped that model of regal dignity and magnificence, without carrying his impressions backwards to those scenes which witnessed the prowess of this flower of English knighthood, or without throwing a hasty recollection over the fields of Britain's glory, where he had nobly fought, Crecy and Poitiers?

The exquisite monument of the prince is partially known by numerous engravings and descriptions, but it may however be questioned whether, as a work of art, it has yet been sufficiently appreciated; but the period is at length approaching, it is ardently hoped, when the value of these works will be better known, when their intrinsic merit as statuary will be acknowledged, and when their evidences of history, personal and national, will, if it cannot excite an admiration and generate a higher taste, serve, at least, to protect them from wanton spoliation. So much ruthless and ignorant destruction has been perpetrated, that, on recounting it, one cannot suppress a sigh, and mournfully contemplate the dishonoured fragments that have been

accidentally spared. I have seen these time-honoured memorials of the dead torn from the sacred fanes where affectionate devotion had fondly placed them, to be cast in the public highways, or stuck up as incongruous embellishments, to eke out the paltry enjoyments of a suburban parterre.

The influence of the Archæological Association can never be more legitimately, or more wisely, exerted than in preventing the recurrence of wilful havoc in the monuments of the country; and by such a preservative course of action, should their exertions effect nothing more, they will protect the national character from the unnatural imputation, that Englishmen have no respect for the sacred monuments of their father-land.

Reverting, however, to the two facts which I have stated as being established from the examination of the Black Prince's jupon, I will remark that as concerns the first, namely, the mode of decoration, that the vest is of one-pile velvet, at present of a palish yellow brown colour, faded probably from crimson. Its foundation is of fine buckram or calico, stuffed or padded with cotton, stitched and quilted in longitudinal folds, gamboised (*gamboisé*), as the proper term for such work is, and the velvet covering is ornamented with the arms of the Black Prince, quarterly France and England, embroidered in gold. As the mode of effecting this is precisely the same as that pursued in ecclesiastical habits, it will be unnecessary to enter upon it here.

The second inference drawn is fully borne out, by comparing the jupon with its antitype in the latten effigy. So close indeed is the imitation, that not only in length and in general appearance do they exactly correspond to each other, but even to the half one of the fleur-de-lis semee, is the resemblance carried out. Had the artist merely intended to personify the prince in the dress of the period, such scrupulous attention would scarcely have been considered deserving his notice, but he intended to produce,



what there can be no reason for disputing was the universal custom, a faithful portrait of the garment itself. And if this exact attention were bestowed on the dress, can it be imagined that less regard would be paid to representing the countenance of the deceased? In that age, nothing was deemed too minute or elaborate to engage the talents of the sculptor, the limner, or the embroideress, and portraits could not, amid all their love of truthful detail, be overlooked.

In this extract we have not only much curious information afforded us of the very fabric of the raiment actually worn by the Black Prince, but additional evidence, of an incontrovertible character, of the faithful portraiture which the effigies of illustrious persons bear to the individuals represented.

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#### TOWN ARCHIVES.

There are few towns in the kingdom, of a corporate dignity, that do not possess among their olden archives papers worthy the devoted attention of the historian, the topographer, and the man of general research. These claim our greatest care, and upon each occasion of examination, that which is gleaned from them should always be made known. The trifling incident—a character casually introduced—some little trait of bye-gone manners—frequently lead to the elucidation of dates and circumstances, for which the student of local history has often made the most minute investigations and looked in vain. The publication of such researches at the present juncture cannot but be especially useful and acceptable, when the eye of a nation is as it were fixed upon the reproduction of its youthful

days, in order that their early history may prove instructive to its riper age.

Besides the archives usually found in towns and cities, most villages possess their "town books," in which frequently minute entries occur, not only historically connected with the place itself, but illustrative of national events. Thus, in the town books of FLOWTON, a village of mean pretension in Suffolk, a series of accounts occur, placing in full view the weight of taxation which, in the days of struggle between monarchy and the men of the Commonwealth, fell even on poor and scattered communities. The Flowton accounts have never been published, and have been for the first time extracted from the original documents by Mr. John Wodderspoon, of Ipswich, who has minutely examined them, with many others, for the purpose of throwing light upon the progress of William Dowsing through the county of Suffolk, a parliamentary commissioner, appointed in 1643 to visit that locality, and destroy superstitious pictures found in churches.

The information collected by Mr. Wodderspoon, relative to the identical brasses destroyed by Dowsing—the stained glass existing in church windows previous to the visit of the puritanical commissioner—the fresco or distemper paintings, rood screens, &c., existing—and the payments made to Dowsing for the performance of his official duties—besides such as throw light upon the more general history of the period, is abundant, curious, and worthy publication.\*

The extracts now given bear exclusive reference to the days when a great struggle was made for the repression on the one hand of monarchical aggression, and on the other for the establishment of a Commonwealth. Suffolk and the adjoining counties were banded together under the denomination of the Associated Counties, for the purpose of mutual

\* A republication of Dowsing's Journal, with these researches as illustrations, is contemplated.

protection, and is known to have taken a strong and active part in the cause of the Commonwealth. Readers of the history of the period will find no difficulty in understanding what is meant by the "Protestation," "Weeklie Assessment," "Propositions," &c.; and such persons are, fortunately, so numerous, that it remains unnecessary to explain the terms.

The village of FLOWTON is 6 miles north-west of Ipswich.

FFLOWTON.—The accompt of all the monies, plate, armes, horses, and other goods taxed, levied, and contributed, or lent in said parishe uppon all oathe, orders, or ordnances of parliament, from the beginninge thereof untill the (a blank left here.)

The first moietie of £400,000 charged within the said towne for the first moietie of the £400,000, and paid to Mr. William Lodge, the summe of . . . . . 09 16 00

For the second moietie of the £400,000 paid to Mr. Jeffrie Keable for the second moietie of the £400,000 . . . . . 05 05 0

*The fourth part of £400,000.*

Paid to Mr. Ralph Meadow for the fourth part of the £400,000 ye somme of . . . . . 03 01 6

*Monie lent uppon the propositions.*

Lent by Mr. Thomas Bull, gent. upon the propositions, and paide to Mr. John Towst and Thomas Andrewes the somme of . 20 00 0

Lent by Mr. Willm. Boggas in plate and monie, and paid to him . . . . . 10 00 0

More lent by him and Mrs. Marie Brand for his mother uppon the propositions, and paid to Mr. W. Cage . . . . . 40 00 0

Lent by Mr. Crompton and paid to Mr.			
Cage . . . . .	02	00	0
Lent by him more and paid to Mr. Dun-			
ston . . . . .	2	0	0
More paid by him to Mr. William Poor	20	00	0
More paid by him to Mr. John ———	15	00	0

*Upon the reviewe for the 5th and 20th parte.*

Paid by Mr. Thomas Bull, gent. to Mr.			
Jacob Caley for his 5th and 20th part .	40	00	0

*Uppon the reviewe for the Earl of Manchester.*

Paid by Mr. Thomas Bull, gent. for the			
reviewe of the Earl of Manchester, and			
paide to Jeremie Cole the somme of . . .	7	0	00

Lent by Mr. Willm. Woodruff and paid			
to Mr. Jeremie Cole . . . . .	2	00	0

Paid out by Mr. Willm. Boggas one Dragoon horse worth £4, and delivered to Willm. Platt and Mr. W. Cage.

*Dragoon Horses.*

Lent by Mr. Thomas Bull one great horse worthe £20, rendered Captain le Hunt.

Lent out by him before one Dragoon horse worthe £4, delivered to Mr. Willm. Platt and Mr. W. Cage.

More chardges within the towne and paid			
to Mr. Rewse for the settinge forthe further			
of 100 dragoons . . . . .	00	08	0

*Two Contributions for Ireland.*

Paid to Robert Moore for the firstt con-			
tribution for Ireland . . . . .	04	09	0

Paid for the second contribution for Ire-			
land by Thomas Webb unto Mr. Rewse the			
somme of . . . . .	00	23	0

*Efortification of Cambridge.*

Contributed within the said towne towards the fortification of Cambridge, and paid to Mr. Rewse by Mr. Willm. Boggas . . .	19 0
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*Fortification of Newport Pagnell.*

Charged within the said towne for the fortification of Newport Pagnell, and paid for 2 severall months, the one on the 16th of December, 1644, and the other uppon the 11th of March, paid to Mr. John Thrower . . . . .	14 0
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*Weeklie Assessment for the same.*

More to him for 4 months more, January 6th, 1645 . . . . .	01 08 0
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More charged within ye towne for 6 months assessment for Newport Pagnell, and paid to Mr. John Thrower uppon the daie of March, 1645, the somme of . . .	02 02 0
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More paid to him for 6 months more June ye 30th, 1645, by Thomas Webb, the somme of . . . . .	02 02 0
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*Weeklie Assessment.*

Charged uppon the towne for 12 weekes paie begininge uppon the 26th of Aprill, 1643, to the 3rd of June followinge, and paide to Mr. Samuel Dunston by Thomas Webb, the somme of . . . . .	09 08 0
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Charged within ye towne for 14 weekes assessment at 15s. a week, and paid to Mr. Jacob Caley uppon the 26th December, and 27th of Januarie, and 20th of Ffebruary, 1643, the somme of . . . . .	10 19 0
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More paide to him for 4 weekes paie  
more within the first monthe of ———  
uppon the 6th of March, 1643 . . . . 04 14 0

Paid to Mr. Lionell Lane uppon the 5th  
of Aprill, 1644, for one monthie paie **for**  
the weeklie assessment, the somme of . 04 14 00

Paid to Mr. Jo. Thrower for 9 monthes  
assessment, beginninge from the fflith of  
Maie, 1644, to the 2nd of March, 1645, at  
£4. 14. the monthe, which cometh to the  
somme of ffortie and Twoe pounds and six  
shillings, I saie paide in that tyme . . . 42 06 0

Paid to Mr. Jacob Caley for tenne  
monthes paie from the 26th of March, 1645,  
to the last of November, 1645, the somme  
of £4. 10. by month, which cometh unto  
fortie and five pounds . . . . 45 00 00

*Associate Armes.*

Sent out by Mr. Thos. Bull under Cap-  
taine Daynes one Corselet compleate.

*For horses and furniture in the tyme of ———*

Chardged within the said towne towards  
the settinge forth of a bodie of Horse by  
warrant from Mr. Rewse, Julie the 22,  
1644, and paide to Mr. Caley, the somme  
of . . . . . 03 02 8

*For the Armie in Ireland.*

Chardged within the said towne for 12  
monthes paie for the reliefe of ye Britishe  
armie in Ireland at 2 severall paiements uppon  
the xi of Marche, 1644, uppon the ixth  
daie of Auguste, 1645, and payd to Mr.  
John Thrower, the somme of . . . . 06 05 0

*Paide for ye Scotte.*

Chardged within the said towne for the  
 Scotte advance, and paid to Mr. Jacob  
 Caley, Aprill the 6th, 1645, the somme  
 of . . . . . 4 10 0

More in August the 6th, 1645, to him  
 more for the Scotte the somme of . . . 4 10 0

*Sequestered Lands.*

There are none in our Towne.

*Confiscate Lands in Ireland.*

Lent uppon the Ordinance for adventur-  
 inge for Confiscate Lande in Ireland by Mr.  
 Willm. Boggas, and paide to Mr. Edwarde  
 Parke, of London, in Julie, 1642, the  
 somme of . . . . . 50 00 0

*Sicke and Maymed Soldiers.*

Paide to Mr. Nathaniell Wilborne for  
 sick and maymed sooldiers the 6th of Maie,  
 1644, by Thomas Webbe, the somme of . 0 04 07

*Reducinge the Army at Newwarke.*

Chardged within the said Towne and  
 paid to Mr. John Curtis, September the  
 2nd, 1645, the somme of . . . . . 01 08 0

*Monie lent uppon Tickette for the Scotte.*

Paide to Mr. Caley uppon an ordinannce  
 for the Scotte by Mr. Tho. Bull, gent. the  
 somme of . . . . . 7 10 0

Paide to Mr. Clarke, of Burie, by him for  
 the Scotte, at 2 severall times . . . 10 10 0

Paide to Mr. Caley by Mr. Crompton  
 for the Scotte, the somme of . . . 03 0 0

More by him to Mr. Clarke of Burie . 03 0 0

*For settinge forth of 330 horses, chardged  
within the said Towne.*

For the settinge forth of horses, and paid  
to Mr. Moore by Thos. Webb, Auguste the  
16th, 1643, the somme of . . . 01 18 0

*Ffor Provision for ye Garisons.*

Paid to Mr. Nathaniell Bacon at 2 severall  
paiements uppon the 25th of October, 1645,  
and March the 6th next followinge, for the  
provision for the Garisons, the somme of . 06 02 0

*Ffor Taunton.*

Collected for the reliefe of Taunton, and  
paide to Mr. Rowse the somme of . . . 02 8 0

*Articles to be enquired of by the Constables Thomas Bull  
and William Woodroffe, by warrant, sent the 17th  
Maie, 1645.*

1. Imprimis, whether your Towne be supplied with a  
directione of the Church Discipline, and if it be used and  
preached accordinge to the intente thereof, and likewyse  
if all persons within your towne have taken the Nationall  
Covenant, and returne to me all such as have not. And  
whether the monthlie fast be strictlie kept in your place.  
And allsoe you are to refer your minister as from the  
Committee to give God thanks for the great blessinge wee  
enjoye in ye peace and quiet in these associated counties,  
and to praye for the continuance of the same.

2. That you returne the names of all maymed souldiers,  
with none to relieve them or limbes to work, that some  
course may be thought of for their subsistence.

3. That ye returne in a paper booke fairlie written in  
such what horse or dragoons are—whoe charged upon—  
the posture of defence—and what voluntary horse—how  
manie men aged between 16 and 60, ye number of all  
horse and mares about 3 yeares old—————what

spare musketts and pike horse, armes and other usefull weapons are in the towne, and whose.

4. That ye allso retorne as aforesaid a Rate—what other persons in your towne pay towards the 2 months rate for the maintenance of the Armie under Sir Thomas Ffairfax.

5. That ye use all good meanes to discover the ill affected, and retourne their names, to vent their malice, and raysinge and fomentinge false reporte to the discouragement of the well affected, and incouragement of the ill affected and of the popish prelaticall partie, whose wellfare they seeme to favour.

6. That you retourne to me a noate what landes are in your Towne, and the true value of them is made of, and what by wast and no profit made of it.

7. That you retourne to me what souldiers, foote or horsemen, remaine in your place, and who harbour them, whether have bene or shalle be in the service of the parliament under Sir Thomas Ffairfax.

That you retourne to me from tyme to tyme, the last daie in everie month, an answer to all these particulars above said.

A Rate made the 6th Daie of Maie, 1644, for the somme of 6s. 8d. for and towards the settinge forth of 400 foot soldiers out of this Countie of Suffolk, to be paid Mr. Rowse.

(Names Follow.)

A rate then made the 11th daie of Aprill, 1644, for one months paie of the weeklie assessment of 23s. 6d., beinge as it was last gathered according to Mr. Rowse, the warrant bearinge date the 4th day of Aprill, anno 1644.

Mem.—that the eight daie of Maie, 1644, the like Rate for one monthes Assessment, of xxiijs. vjd. to be gathered off the names conteyned against this writinge, and suche a rate made for the same accordinge to a Warrant from Mr.

Rowse, wherein the Constables are comanded to paie the same unto Capteyne Thrower, at the signe of the Griffin in Ipswich, upon the Sixteene daie of the said monthe of Maie, 1644.

Allso a rate made the xijth. daie of August, 1644, for the like somme of iijl. xiiijl. to be paid unto the said Captaine Thrower, at the Griffin in Ipswich, uppon the 17 daye of the said monthe of August.

Allso a Rate made the xth. daye of September, 1644, for the like somme of iijl. xiijs. to be paid unto the said Captaine Thrower, at the said place, upon the xijth. daye of September aforesaid, for the monthe beginning the ffirst daie of August, 1644.

Mem.—that the 20th Daie of Aprill following, this monie amountinge to the somme of ffour pounds and fourteene shillings was paid to one Lionell Lane, accordinge to the Warrant for the same.

A noate of the names of those which gave monie to Ireland, ye 27th daye of Maie, 1643.

Thomas Bull, xiis.—Willm. Boggas, 00.

Mary Brandston, 00.—Willm. Woodruffe, xvijd.

Judith Mannynge and Widd. Goodall, xijd.

To. Webb, sen. xijd.—Willm. Ffranklyn, 00

George Garden, xijd.—Edward Rudland, xijd.

Willm. Bayley, vjd.—Ann Page, widd. vjd.

James Clarke, xijd.—Willm. Clarke, xijd.

Summa xxiijs. vijd.

The noate of the names of those who take the Nationall Covenant this year, 1643, on the xth daie of Maie, being Sundaye, is sett down on the \_\_\_\_\_ of the yeare, 1641, their beinge in all 29 persons.

A Rate made the 4th of June, 1644, for iijl. xiijs. towards the settinge out of a souldier for the towne of Fflowton, accordinge to Warrant.

A Rate made the sixth of October, of 1643, for the somme of \_\_\_\_\_ for the tyme of 4 weeks for the





A rate made the 29th daie of August, for 3l. ijs. viijd. for the same.

ffor Lands.

Goods.

For xxvijs. for the force against Newarke, 2nd September, 1645.

1646, Aprill the xijth.

Collected within the Towne towards the reliefe of the citie of Leicester, the somme of vjs. iiijd. of these persons followinge, viz. of—

Thos. Bull . . . .	ijs. vijd.
Willm. Woodroffe . .	iiijd.
Thos. Webb, senr. . .	vd.
Mary Brandston, widd. .	xijd.
Peter Warner . . . .	iiijd.
George Gardiner . . .	jd.
Edward Rudland . . .	iijd.
John Clerke . . . .	iijd.
John Ffarmer . . . .	jd.
John Bloxell . . . .	iiijd.
Willm. Gouldinge . . .	iiijd.
Abraham Heyward . . .	iiijd.
W. Baily . . . .	0000
Sum	vjs. iiijd.

In continuation of this subject of Town Archives, we insert a paper read by Mr. T. Wright, at the Canterbury meeting, on the

#### ARCHIVES OF CANTERBURY.

The great object of our meeting at Canterbury—the object to promote which we are all associated together—is the preservation of historical monuments of every description, and among these, I am sure you will all agree with me, there are none of more importance than written documents. The cromlech and the barrow give us some

insight into the manners of a people whose history is lost in the darkness of primeval fable. The monuments of a later period, numerous, and far more varied in their character, necessarily furnish a greater number of facts; but even the information they convey would be exceedingly imperfect—a few scattered links only out of a long disjointed chain—had we no written documents to fill up the interval, and to connect them together. It is, indeed, to these written documents we must look for history itself, the others, although of an importance which cannot be too much insisted upon, being but secondary to them.

These documents continually increase in rarity the farther we go back, and there is no doubt that they are becoming more rare every day. Events which have occurred within our own memories, prove to us that even the public records of the kingdom are by no means safe. What, therefore, must be the danger for those of a more private nature, the records of corporate bodies, those of cities, and towns, and companies, which have too frequently been, and are, confined to the care of persons ignorant of their value, who only esteem them according to their practical utility in the business of the day? And yet these are, in many cases, the most valuable of all records. It is hardly necessary for me to tell you that the only effective means of preserving and making useful such records, is to commit them to print. The press, that mighty organ of modern civilization, is now daily rescuing from impending danger multitudes of historical records. But the written monuments of history are so immensely numerous, that it would be in vain to hope to print any large portion of them. It is, therefore, our duty to provide in another manner against the loss of as many as are still in existence. This we can only do by instilling into the minds of those who have the care of them, their true value and utility; and if, by our annual meetings, we successively inspect the archives of the chief cities and boroughs in the kingdom, and personally, and on the spot, point out their

importance, the British Archæological Association will not have been established in vain.

The imputation of neglect of their records cannot, I would observe, be thrown upon the present corporation of Canterbury, the members of which, forming themselves into a local committee, have shown the extent to which they appreciate our endeavours, by the zeal which they have exhibited in our cause. They are not ignorant of the value of their municipal archives. They have recently transferred them with care from the damp of a neglected cellar to a dry and comfortable room in the building in which we are now met, where they are safe from destruction (unless by accidents, which it is our prayer that God may avert), and where they may be consulted with ease. The gentlemen who have the especial care of these records are fully impressed with their importance, and, I believe, that they are formed into an authorized committee, to provide for their preservation and arrangement. They have no wish to shut out intelligent inquirers. Several citizens of Canterbury are perfectly capable of reading and appreciating them, and others have expressed, in my hearing, their anxiety to examine and study them. I shall congratulate myself, and congratulate you all, if our present visit—if my own hasty examination of them—should give an additional impulse to this most laudable spirit, which cannot but have the most advantageous results. And I can tell them this much, as a further stimulant to their curiosity, that, in examining these records they will not only become acquainted with the history, and manners, and feelings, of their predecessors, as citizens of Canterbury in former ages; but, as I conclude from the innumerable coincidences that I have observed between the names which occur in the records, and those which are seen on the doors of the present city, they will there learn the history of their own forefathers—men who have acted and moved on this transitory stage with credit and reputation—who have sometimes been identified with the greater

events of the day, and who bore the same names, and carried the same blood as many of those whom I have now the honour of addressing.

I have examined very hastily, and very imperfectly, the records of this ancient city—in fact, I have done little more than dip into them, making a few hurried extracts from those which fell under my eye, in the hope of thus conveying some slight notion of their importance to those who have not been in the habit of reading documents of this description. The greater part of the records of Canterbury are totally unarranged. They consist of several different kinds of documents, each having its particular share of historical importance. The documents which go back to the most remote antiquity are the royal charters, of which one, still preserved, was written in the twelfth century, previous to the martyrdom of Thomas Becket, whose name occurs among the witnesses. I need not tell you how valuable the early English municipal charters are, for the light which they throw on the history of that class of society who were the main and the unflinching supporters of popular liberties during the middle ages. During that period of violence and oppression, those corporate bodies which constituted cities and borough towns existed as so many republics, in the midst of a host of feudal despots, with whom they waged a desperate and unremitting warfare. Their firmness in this contest led to a continuous succession of advantages, until at length they overthrew and demolished the whole political system of the middle ages. The earlier history of this class in England is obscure, because so large a portion of its documents have been destroyed; and it is, therefore, the more necessary that we should provide for the preservation of those which remain. While in France even the government is actively employed in collecting and publishing the documents relating to this important class of society, we ought certainly not to treat them with neglect.

The other classes of municipal documents, of most



interest, are the books of accounts of the chamberlain or treasurer, and the records of the court of justice. The books of accounts of the chamberlains of Canterbury are preserved in regular succession, from the year 1393. They give the particulars of the receipts and expenditure of the corporation in each successive year, and contain an immense mass of curious information, on the manners and peculiar customs of the people of past ages. The judicial records of the courts of sessions, which are in great confusion, but which appear to commence also in the latter part of the fourteenth century, are especially valuable for the light they throw on the condition of society in general, at different periods. Besides these there is a large mass of documents of a less important character, but which still lend their aid in our historical researches.

A few examples will, perhaps, be the best proof I can give in support of these observations. The chamberlain's accounts furnish us, by showing the value of the necessary articles of consumption, in comparison with that of labour, the degree of social comfort attainable by the people at large, at different dates. It appears by the books of the corporation of Canterbury, that in the twentieth year of the reign of Edward the Fourth, (about 1481), the regular wages of a tiler were 4d. a-day. In 1520, we find that a tiler was paid 5d. a-day, a period of about forty years having produced an increase of one-fifth. From this time forward, however, the change proceeds much more rapidly. In the chamberlain's accounts for the year 1546, we have the following items, by which it would appear that the average price of labour was 8d. a-day :

“ First, payd to Thomas Graves, tyler, and hys man, for x days tiling about the halle and the chambers, tackying by the day for mete, drynk, and wages, xijd., xs.

“ Item, paid to a carpenter for one day's work, mending the windows, and the stayers of the same tenement, viijd.

“ Item, paid to a dawber and hys man for two days dawbyng of the walles of the same house, xijd. the day, ijs.”

The last item is somewhat amusing, as it occurs at a moment when so many of our beautiful architectural monuments suffered so much from this same process of “dawbing” of walls. Only two years after the last entry, in 1548, the price of labour had already risen a penny and twopence a day.

The judicial records are often accompanied with the original depositions of witnesses, which give us an insight into the manners of private life. The following attempt at proving an alibi, makes us acquainted with the way in which a man of the middle class of the inhabitants of Canterbury passed every hour of two successive days just before the dissolution of monasteries; it is dated in the twenty-fifth year of Henry the Eighth.

“ Examynatio Willi Gyldwyn de C. Tiler coram Willo Nutte Majore Civitatis Cantaur, x dic., Novembris anno 22 Henr. viij. xxv.

“ The said William Gyldwyn seyth, that on Sonday next after Alle Seynts, he was at hys own Parishe Chyrche, at Morrow Masse and matens, and byfore precession at Cristes chyrche; he broke hys fast with M. Goodnestoun, Monk, and after high masse ther done, he came home to dyner to hys owne house, and owther he was at evensong the same day at Seynt Margarettes or at Seynt Mildredes, as yet he is in doughte; and after evensonge he went agayn to Cristes Church, and delivered Master Goodnestown a ribbe of bef and a surloyn for the young Monkes, and ther was with M. Boxley till vij of the klok, and then went streyte home to bed. And the Monday next he rose at vij of the klok, and went to hys mothers, and holpe her to oven with a bacche of browne brede, and went thense to masse to the gray Fryers at ix o'clock, and heard masse, and before x of the clock he came home, and after went and saught hys servant Thomas at the Johan Fremans and

the Cardynalles Hat, and coud not fynd him at none of the seid places, and then he went to Johan James, and bought a rybsper of Pork, and then went streyt home. And incontinent he went to Johan Rygdons to Nether Hardres, and a sawyer with hym, to shew hys sawyeres suche Tymber as they should work for hym, and came agayn to Thomas Halke to Harmans Sole, and ther he and hys sawyer tar-ryed till the moon was up, and came home and were at home by estimation by viij. of the clock the seid Monday nyght, and then he went to Thomas Godhard, and ther hade an halpenny worth of bere amonges wyfes, that is to say, Goddard Wyfe, Cornewelles Wyf, and another Woman, and after that went streyte home to bed by ix of the klok, and the Tewysday nexte he rose abowte vij of the klok, and then he went continually with suche company as went about to search for the Roberry don, the seid Monday nyght, to dyverse persones ther, in Stower street."

At the end of an accompanying document, we have a description of this man's personal appearance.

"Hys apparelle was a jackedt of red clothe, a dublett of ledder, hys hosen blake."

Several points worthy of remark might be pointed out in this document, such as the large portion of time spent in devotional exercises by a working man, the circumstance of the "young monkes" buying their provisions on Sunday (which we might suppose to be not quite canonical), and the fact of the deponent going to drink at the ale-house, and finding there a party of "wyfes" occupied in the same manner. It seems to have been characteristic of the "good old times" that the women frequented the ale-house more than their husbands: old writers often speak of the idle talk of "wyfes" or gossips "at the ale," and the modern acception of the word *gossip* is founded on this circumstance. This gossip in the old time was very frequently of a character quite the contrary of pacific, and we find as a common item in the annual accounts of the chamberlain the expenses of making or repairing the "cuking

stole." The men of Canterbury, appear, however, to have been quite as quarrelsome as their wives, and no unimportant item of the receipts of the corporation was the fines levied upon citizens for drawing their daggers against, or making assaults "into," (to use the phrase of the documents) one another. It appears from these accounts that in the reign of Richard the Second, any citizen might draw his dagger upon his neighbour for the charge of ten shillings, which was, however, no trifling sum at that period. The following fragment of a deposition of a witness in a fray, which appears by the writing of the document to have occurred in the reign of Henry the Eighth, will give a more complete idea of the use to which these dangerous weapons were frequently turned. The witness deposes that he was walking in the streets of Canterbury—"About x of the clok afore none, and he being about the howse of Myles Ansell, he heard a great noyse of wemen in the strete, and therewithall he looked back, and he saw Young Holman and another, whom yt ys said is old Holman his man, fytynge and stryking both upon one Robert Bright, at his owne doore, which sayd Robert Bright, when this examynat, came by hym but even a little before, he was laying owt of red woole in the sonne with his wyffe; and he seying them together, he made haste backe to them, and when he returned to them, he made bothe Holman and his fellowe, who had their daggers drawen in ther handes, to lay ther daggers downe, and so they did, and the saide Bright being sore hurt by them, was stayed up agaynst the walle by wemen, who bound up his harme, being sore hurt; and he went into Vygars Howse to cause them to loke to hym, and to geve hym drynck; and in the meane tyme Holman had taken up his dagger and shrunk awaye. This examynat, knewe not whether he wylled Vigares and other that were there to looke to the matter, for that the fellowe was sore hurt, and in daunger, and so went on of this journæ."

In process of time, however, the city authorities seem to

have looked with more diligence after the morals of their subjects, and we find them to have been especially afraid of vagabonds and "suspicious looking persons." In 1547, we find twenty pence "paid to Danyelle, the smyth, for makying of ij. markying irens for vagabunds." And the presentments of the juries of the reign of Elizabeth contain frequent paragraphs like the following:—

"Imprimis, the jurye doothe present thatt one William Apneck dothe company with Alyce Inkpen of the parishe of St. Georges, wedowe, very suspiciously, and lyeth there very idely lyke a rogue.

"Item, they present John Halle of this citie, taylor, to be a common nyght walker, and runnethe abroad in the nyght very suspiciously."

During the middle ages, a period of unbounded violence and oppression, people in general, and especially the lower orders, suffered much from the overreaching dishonesty of the traders, to repress which was one of the great objects of municipal legislation. In 1393, as we find by the record of this city, the bakers of Canterbury were divided into two distinct classes, the white bakers and the black bakers. The white bakers were bound by oath under a penalty of 40s. not to bake any black bread, and the black bakers were bound under the same penalty to bake no white. I might give a series of similar enactments from this period to the reign of Elizabeth, where a jury present—

"Thatt Thomas Gonely and Jhon Hopper doe take excessyve toule, and thatt they will grynde no wheate under ijd. the bushell, where they never had before but jd.

"Item, they present Thomas Getter, Jhon Collard, Robert Austen, James Netherwell, George Weston, for thatt they make nott there common beare holesom for mans bodie."

The necessity of enforcing all these regulations gave to the corporate authorities far more power than they enjoy in modern times, to support which they surrounded their



persons with much outward pomp and show. The civic authorities of the present day would certainly find some difficulty in putting in force the following regulations relating to the personal inviolability of the bailiffs of Canterbury, previous to the period when the government by Mayor was granted by Edward the Fourth's charter.

“Memorandum, that in tyme out of minde that the baylyfs of thys cyte that tyme beyng Aldermen, wyth the xij man, and xxxvj men, wurschypfulmen, that ben sworn to the counseyll to this cyte, be the assent of all the Comynalte of thys Cyte was ordeyned an usage and a custom, and for Lawe to be kept in this Cyte, that no man ne woman schall reprevee ne revyle no Bayly of this Cyte ne wurschypfull man of this Cyte that beryth ofys in this Cyte or hath bor ofys, with wordys of Sclaunder or schame or Repref of his name for malys or for Evyll Wyll, upon the Payne as ys declaring herafter—that is to wyte, that who that reprevyth a Bayly of thys Cyte duly provyed shall forfete to the Comyn Chambre of this Cyte C. s. or his body to prison for a yere and o day. And for an Alderman LX. s. or his body to prison vj monethes. And for on of the xii men of the Chamber xl. s. or his body to prison for iij. monethes. And for on of the xxxvj. men xx. s. or his body to prison for a moneth, withowte maynpris or favor, but yf the baylyfe wyll be assent of her Bredyn do hym grace—whych forsayd usage hath be used and put in excusyon and in preef be dyvers tymes.”

We learn from their records, that the civic authorities of these early days were not deficient in the love of eating and drinking, as well as in that of ostentation; and the various entries on this subject give us curious notices of the kind and value of provisions then in use. On the fifteenth day of November, 1521, the Mayor and corporation dined together in ceremony at the same inn, in which many of you intend to dine to day, the Lion, and you may be curious to have it in your power to compare the sum

total of the bills of fare of both periods. It is stated in the record thus:—

“Item, the xv. day of Novembre, paied for a diner at the Lyon for M. Mayer, M. Hales, M. Wore, and others of Mrz. the aldermen, comyng togeder, and satt the same day upon the mattyeres in varyaunce bitwene the cité and Seynt Gregoryes, and for other thynges for the well of the seid cité, v s. vj d.”

Thus even a dispute with the Monks furnished the occasion of a public dinner. The laymen of the corporation were not, however, always at variance with the ecclesiastics. An entry of the preceding year (1520) exhibits a kind of filial respect paid by the town to the Abbot of St. Augustine's, on his return home from a temporary absence.

“Item, xxth day of May, paied for ij. turbottes gevyn to my Lord Abbott of Seynt Austens at hys coming home from Rome, iijs.”

These records are full of interesting entries relating to the pageants exhibited on various public occasions, payments to minstrels and players, notices of old local customs, and other miscellaneous matters of a local nature. So early as the seventeenth of Edward the Fourth, we find eightpence paid for repairing “the grete gonne” of the city; and in 1521 we find the name of a Canterbury artist, probably eminent in his day, for he is employed on work which must then have been considered of some importance—the ornamenting of the Market Cross, and for which he was paid a very large sum of money.

“Item, paied to Floraunce the paynter, by the grete, for the workmanship thereof, he finding all maner of stuf to the payntyng of the Crosse, except gold and bise to the same, and gyldyng of the starre, lvij s. viij d.”

These corporation registers frequently give us notices of events of public interest. In the first year of the reign of Richard the Third, a party of Canterbury men had been sent out to Ash and Sandwich on some hostile expedition.

The first items of their expenses remind us of the disparity between the bread and sack in the bill of provisions furnished to the immortal Falstaff.

“Expense T. Gilbert, imprimis. For bere at Asshe. ijs. vijd.

Item, there for brede, ijd.

Item, at Eche homward, vjd.

Item, at Sandwich, for a vessel of syngle bere to the gonners, xijd.

Item, at Asshe homward, for drynk to hurt men, iiijd.

Item, at Wyngham for brede and bere, xxijjd.

Item, at the Lyon, at Caunterbury, for bere and brede to Stevynson, xxijd.

Summa, viijs. iiijd.

Item, for borde of iiij. men, ij. dayes at Chartham, xvjd.”

In 1520, we find notices of the presence of the Ambassador of the Emperor, sent to King Henry the Eighth, with the following entry:—

“*Gevyn to the Emperours Embassatours.*

Item, xth day of September, paied for a turbott, xjd.  
and a trought, ijs. gevyn to the Emperours Embassatours at the Rede Lyon, Summa, ijs. xjd.

Item—For Perys, iiijd.

Item—For grapys, ijd.

Item—For ij li. of Sucket, xxd.

Item—For one pownd of comfettes bought at Master Rutlondes, xvjd.”

In 1547, we find French prisoners at Canterbury, who were confined in the West-gate, still standing.

“Item, payd for fresshe mete for the Frenchemen lying prysoners in Westgate, liiij.s.”

The town authorities appear to have grudged this last item of expenditure, and to have thought it advisable to turn the Frenchmen to some useful account, as we find them in the following year (1548) employed in repairing the town walls.

*“ The Expences of the Reparying of the Towne Walls by the Frenchmen.*

Item, Payd for brede, drink, and mete, for xij Frenchmen laboring abowte the said walles from the XVth day of July, unto the VIIJth day of August, that is to say by the space of xxij dayes, at ij and viij. every day, summa, iii. li. xvjd.

Item—Payd to a laborer by the space of the seid xxij dayes to help with them, and to oversee them at iiijd. the day, vijs. viijd.

Item—Payd to Johan Hylles and to the keeper of Westgate, for dressing of their mete, and for alle necessities to the same, vjs.”

In this same year we meet with allusions to a rebellion which had broke out near Canterbury, and which seems to have caused considerable alarm, although I am not aware of its being alluded to in any of our historians. The following entries come immediately after those quoted above.

“ Item—Payd for the expences of M. Towne Clerk and Peter Wilkynson, ryding to Rychemond to the Counselle touchyng the Rebellyous, that lay besydes Caunterbury, xijs.

Item—Paid for the xpences of Richard Assinton, rydyng to London to the Counselle for Artyllery to defend the said citie, agens the said Rebeles, viijs.”

I will here close these few disjointed extracts, which might easily have been increased to much greater length ; but I hope they will be sufficient to show that these documents possess considerable historical importance, and that the possessors of such dusty looking old papers may henceforth treat them with more respect than has been shown towards them by their predecessors. It would be a patriotic undertaking to arrange them carefully, and make them accessible. The archives of Canterbury are not inferior in historical value to any that I have examined.

## GLASS INSCRIBED BY EVELYN.

An inhabitant of Dorking, some years ago, bought up a quantity of old lattice windows at Westgate (about a mile from Wotton) which came originally from Wotton House, the seat of the Evelyns. These windows were given to the glazier to be repaired, and to replace with new glass that which was old and discoloured; and two quarries were of the number of the rejected ones. From the evident antiquity of the glass, and the interesting and peculiar nature of the inscriptions, there is no doubt they have been inscribed by the celebrated John Evelyn.

As Evelyn was born in 1620, at the date at which "he scratched the brittle pane," he was in his twenty-first year. It is an incident deserving of attention, that the peculiar turn in the first stroke of the E in his autograph, which is intended to combine in a monograph the initials of his name, was adhered to up to his latest years, as may be perceived by the fac-simile of the autograph in his "Diary."

The inscription on one quarry is—*Tibi nos tibi nostra sapellex Ruraque servierent.* Then follows the word Evelyn, succeeded by "*Omnia Explorati,*" and afterwards "*Meliora retineti.*" The second pane bears an eye dropping tears on a burning heart. This is followed by the motto:—

"Thou that betrayst mee to this flame,  
Thy penance be to quench the same."

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COLLEGE OF ST. ELIZABETH, WINCHESTER.—During the summer, the long continuance of dry weather so withered the grass in the meadow on the south-east of



Winchester College, as to render the foundations of a building of considerable extent and strength very conspicuous. They consist of flint and chalk, and, from their position being due east, scarcely a doubt can exist of their having formed the chapel attached to the College of St. Elizabeth, of which there are no other remains. The length inside the walls is 120 feet, and the width 36 feet; each wall and buttress, of which there are seven on the north and south, and two at the east and west, can be easily traced, and measure about six feet in thickness.

This college was founded in 1301, by John de Pontissara, bishop of Winchester, and dedicated under the name of St. Elizabeth of Hungary, with funds for a warden, six other priests, three deacons and sub-deacons, besides young clerks or students, one of whom was appointed to wait on each priest. At the dissolution of religious houses the yearly income was valued at £112 17s. 4d. Thomas Runcorn was at that time warden, and was afterwards appointed one of the first prebendaries of the cathedral upon the expulsion of the monks. The buildings and site were given to Sir Thomas Wriothesley, afterwards Earl of Southampton, who sold them to Dr. John White, then warden of Winchester College, for the use of his society, for £360, subject to the condition, that the church should be turned into a grammar school for seventy students, or else that it should be pulled down before the pentecost of 1547. In consequence the church was destroyed to the foundations. It is said to have been ornamented with three altars, one of St. Elizabeth, a second of St. Stephen and St. Lawrence, and a third of St. Edmund and St. Thomas the Martyr.

A considerable portion of the site of this establishment was added in 1554 to the meadow attached to Winchester College, and the wall enclosing it has every appearance of being erected with stone taken from the destroyed buildings.

DISCOVERY OF AN ANCIENT ALTAR STONE AT BRANTINGHAM.—The old Roman Catholic altar stone has lately been found in the pavement of the parish church of Brantingham, Yorkshire. It is now removed, and placed for the present within the communion rails. It is broken into two parts, but is very nearly perfect, and has on it the five crosses with which the altar stones were formerly marked. This stone is curious, as there are very few of them now left in our churches. They were forbidden by an express injunction of Edward the Sixth; and their removal was made an article of inquiry in the visitation of several bishops in the reigns of both Edward and Elizabeth.

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#### DESTRUCTION OF CORNISH ANTIQUITIES.

In a preceding page of the Year Book will be found an account of the destruction continually taking place among the antiquities of Ireland, reflecting much shame on spoliators, and calling loudly for the adoption of some plan which should have the effect of staying the hand of the hitherto unchecked destroyer. A condition of things, to our shame be it spoken, bearing a strong affinity to the destructive proceedings in the sister kingdom to which reference has been made, has for some time past been proceeding in the district of Cornwall, and many of the most interesting remains recorded by old Borlase, whose existence has been from time to time attested by other writers nearer our own day, have disappeared or are fast departing.

An antiquary—to whom be all honour for noticing the wholesale spoliation—thus states his complaint:—

If something be not soon done to arrest the progress of destruction by the killing kindness of antiquarian specimen

hunters, and by the systematic and wholesale plunder of stone-carriers, masons, and farmers, and by the ruder but scarcely less injurious attacks of wanton ignorance, within a century more, the record, the picture, and the piece-meal in the museums, will alone remain to assure our descendants that Cornwall had a past, and, no old abode of civilised man, was inhabited—aye and christianised too—more than a thousand years before New Holland and New Zealand, which may then be rising to the rank of empires, were known to exist.

A few instances taken at random from the immediate neighbourhood of Penzance will show that this is no improbable conjecture. In a valuable work on St. Just, Mr. Buller has published Dr. Borlase's sketch of Chapel Carn Brê, near the Land's End, as it existed in his time—80 years since. In the drawing it is nearly perfect, and some now alive remember it but little impaired. It is now only a heap of ruins, in which nothing of the design can be traced. Much of one of the entrenchments at Castle Treryn (the Logan Rock) has been carted away. In the parish of Sancreed Chapel Uny is now totally ruined, though it is said to have been used for divine service four times in the year within the memory of persons but recently dead, and was certainly not long ago in tolerable preservation. A fine cromlech near the Beacon in the same parish, whose appearance, in consequence of the upper stone having slipped off at its back, entitled it in the opinion of the country people to the name of the "Giant's chair," has been broken up within the last five years. A monumental stone at Sparnon, near the road leading from Buryan Church Town to the Logan Rock, and marked in the Ordnance Map, has also been cloven by the occupiers of the land of a noble lord within the same period. On Choon Castle, the most perfect of our British or Danish (as Borlase considers them) stone-built hill-forts, the greatest havoc has been perpetrated within the last 20 years. At Zennor, a large cromlech, described by Borlase,

was wantonly demolished by some masons about 40 or 50 years ago, and about the same time another in the parish of Gulval met a similar fate from the same craft. A cromlech at Lanyon, in the parish of Madron, larger than that commonly pictured, but unknown to Borlase, having been discovered only at the beginning of the present century, on the removal of the usual heap of stones under which it lay buried, was overturned shortly afterwards, and, one of its stones being split, a part of it was taken away to form the "*gravel*" (girder) of a country chimney. Crosses innumerable have been destroyed, and their sites are now only known from local names indicating their former existence, or from portions of them built into the adjoining hedges. Many which remain have been converted to the most degrading purposes, or have become objects of sport to modern Vandals. At Madron Church town, a crucifix, interesting to the mere antiquary, since it exhibited (as many others hereabout) in its sculptured kilt no uncertain memorial of ancient Cornish dress, was removed a few years ago from the opposite hedge in which it had been buried, to the outside of a blacksmith's shop, where it has served as a post in the shocing of cattle. Little more than a quarter of a mile further north a remarkably neat cross had long lain by the side of the stone containing its socket, but it was no sooner restored by the liberal care of a gentleman, then resident at Madron, than it became the butt of the miners, who repeatedly overthrew it, and at last broke its stem; and, even after it had been again erected, and united by a bar of iron, their persevering brutality succeeded in its final destruction.

Many more instances in proof of my assertion might have been adduced. The above will suffice to draw attention to the conservation of our ancient monuments, whilst I doubt not as numerous and afflicting examples of the exercise of a destructive propensity might be collected from every locality in the county. The case of St. Piran is in itself a host—"instar omnium." Cases like these

almost make one lament the boasted freedom of Englishmen to do what they will with their own; indeed the statements I have given induce a doubt whether they do not lie under the stigma of loving mischief for its own sake. It is humiliating to compare ourselves in these respects with the nations of the continent, where the better taste of the people renders unnecessary the jealous care with which their arbitrary, but in such matters one might say paternal, governments watch over their antiquities. For my part I almost fear that ours will never be sufficiently protected until some stringent law shall have made the proprietors responsible for their safety, and shall inflict a severe penalty on those who ruin what nothing can restore. This, however, is more to be desired than expected; and, in the meantime, the Royal Institution of Cornwall might exert itself usefully and honourably in defence of what its members venerate. It should constitute itself the protector of what yet remains, and, by the influence either of entreaty or shame, induce the landed proprietors to guard, what is legally their property, but morally the property of every patriotic Cornishman. But, that the society may occupy a position in which this high duty may be effectually discharged, they should remember, how some few years ago the commander of a revenue cutter, in a frolic, or for a wager, overturned the Logan Stone, and how, instead of cashiering him as he deserved, the government ordered him to replace it at his own expense; and, as they have, though with less unworthy motives, too closely followed his footsteps, they should now submit to the imperative claims of those better feelings of our nature which they have unwittingly outraged. They should restore without delay their ill-gotten spoils to the desecrated church of St. Piran; build a fence around, and adopt other suitable means to preserve it from further injury. Having thus done all they can to atone for the errors of the past, they will be able, with a clean



conscience, to demand that others shall exercise a generous forbearance in future.

It is to be feared that little or nothing towards the conservation of our national antiquities will be done by local societies. Too many interests of an opposing character are often to be found among the members, tending to check uniform exertion. If the remaining antiquities of the nation are to be saved from the hands of those who have no sympathy with them, it must be done on a far broader basis than can be supplied by county associations. The state must aid a movement of this character, first gathering into one view the real condition of British antiquities by the inquiries of a commission, and then adopting such measures for preservation as the circumstances warrant.

The little church of St. Piran, to which the extract alludes, is well known as St. Piran in the Sands, or the Church of Peran-zabuloc, and was discovered about 10 years since beneath the sands of the sea-shore, and of which an account was published by the Rev. C. T. Collins :—

In a communication to the Royal Institute of Cornwall, read at their meeting December 8th, 1843, the Rev. W. Haslam describes it as again nearly covered by the sand, “despoiled and broken down, with little in its general appearance to recommend it, nothing in that to attract the stranger but its associations.” When originally opened, all was in good preservation: even the holes or steps in which the rafters rested along the top of the side walls were as perfect as when the rafters were taken out of them! The walls are nearly two feet thick all around; the masonry of the rudest kind imaginable, affording no slight evidence of the antiquity of the structure. There is not any lime used, either in the building or plastering, but China clay has been used instead. The principal entrance was in the south side, nearer to the west than the east end

of the building. It was a neat semi-circular arched doorway, of parallel sides, with a splay, having a moulding unlike in detail any which has hitherto been known in this country, and which, contrary to Saxon or Norman custom, is continued along the arch and down the sides of the doorway, without impost or base. This entrance was ornamented with three heads, now in the museum of the Cornish Institution, one on each side of the spring of the arch, and one on the key-stone, considered of later insertion. There is another smaller doorway, but without the ornaments—probably the priest's door—in the north-east corner of the church. Both these doors lead into the interior by a descent of three steps, which in the principal entrance were much worn. The floor is of concrete, composed of coarse sand and China clay. The interior of the church is distinctly divided into chancel and nave, the former 10, the latter 15 feet in length. The chancel was separated from the nave by a rail or screen, as is evident from the grooves in the south wall and marks along the floor; and there were stone seats extended along the wall of the nave, but not continued into the chancel. Attached to the east wall was an altar-tomb, lying lengthways east and west, not in the centre of the east wall. In the centre of this wall, and a little above the altar, was a small window, having a slight internal splay, about two feet wide, and round-headed, and most probably about  $2\frac{1}{2}$  or 3 feet high. In the south wall of the chancel was another small window, of which the arch, the only one now remaining, is the rudest that can be seen. Such was the chancel in 1835, when first recovered from the sands; now the south and east walls have fallen down, and its old enemy, the sand, which has preserved it from more ruthless enemies for many centuries, is again gathering round.

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THE BANQUETING-ROOM AT OXNEAD was one of the first buildings erected with sash-windows. About the same time sashes were placed in the windows of the Banqueting-house of Whitehall, at Westminster, instead of the munnions, (which were probably also of wood), in the form of a plain cross, which existed at the time of the decapitation of Charles the First, and appear in some of the earliest views. These sashes remained at Whitehall until the repairs which took place a few years ago. They were made of squared pieces of oak, some inches wide, with beading fixed on.

The windows of Oxnead Hall are thirteen inches wide, (i. e. the glass between the munnions), although the munnions themselves are at least five inches broad. Other old mansions in Norfolk of the same date have the glass casements fifteen or sixteen inches wide, and, when succeeded by panes of plate glass, are not disagreeable to their modern inhabitants. But in the mansions of the end of Elizabeth's, or beginning of James the First's reign, the casements exceed seventeen or eighteen inches wide, as at Blickling, Longleat, &c.

PLASTER CEILINGS IN NORMAN CHURCHES.—Attention should be directed to the fact, because it is not generally known, at least by English antiquaries who have described the ecclesiastical architecture of Normandy, that many of the noblest parish and monastic churches which seem to present stone roofs groined in keeping with the pillars, by which the ribs are supported, and, the rest of the design, are of plaster on wood framework, most probably of subsequent date to the fabric, but so well combined, and remaining in most cases so free from injury and decay, as to have escaped common observation.

NORMAN ALTARS.—As the remains of Norman altars are very rare, it may be well to observe that a curious relic

of this kind and age is preserved in the garden of the rectory house at Dunham Magna, in Norfolk. It consists of a large portion of the top stone, five inches in thickness, furnished with mouldings, and enriched with the indented star ornament. When perfect it measured about 5 feet 9 inches in length, and 3 feet 1 inch in width, and was impressed with five small crosses.

ANCIENT IRISH AMULETS.—A remnant of antiquity of a curious kind has been found at Timoleage, co. Cork. It is in the form of a large caterpillar, of silver, hollow, and having the back and sides coated with pieces of glass and composition of various colours, the prevailing colour being yellow, with a streak of dark blue pieces at each side, and one of red along the back ; it is in length about four and a quarter inches, and about two in circumference ; it is, in fact, an exact imitation in size, colour, and appearance of the caterpillar called by the country people the *conac* or murrain ; and, from the dread in which this reptile is universally held by them as being supposed injurious to cattle, it appears highly probable that this jewel was used as an amulet or charm against the reptile of which it is so close a resemblance. At what period this amulet was fabricated it would be difficult to say, but it has the appearance of great antiquity, and is a proof, if any were needed, that the arts in Ireland had in ancient times attained a very considerable degree of perfection.

These curious objects of antiquity have been the subject of much discussion. It has, however, been discovered that through the counties of Clare, Limerick, Kerry, and the west of the co. Cork, there is a tradition amongst the peasantry that these amulets or charms, as they are called by them, were fabricated in this form by or under the direction of the monks, and hired out by them to the country people for the purpose of curing the disease in cattle called the murrain. This evidence, whilst it goes to establish the fact of their being amulets, seems, however,

to negative the idea of their being of very remote antiquity, although the custom alluded to may probably have continued for many centuries.

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RESTORATION OF TWO EFFIGIES ON A TABLE TOMB  
IN CHICHESTER CATHEDRAL,  
BY EDWARD RICHARDSON, SCULPTOR, LONDON.

It is not generally known that with the architectural restoration of churches, the restoration of tombs and effigies is also proceeding. Mr. Edward Richardson, the well-known sculptor, whose restoration of the effigies in the Temple church commands admiration, is now frequently engaged to exercise his skill and antiquarian knowledge in restoring to their pristine condition those mutilated memorials of the dead which abound in our cathedrals and parochial churches. Two effigies from Chichester cathedral have recently undergone renovation, the particulars relating to which are as curious as they are interesting.

The restoration of these effigies, under the patronage of the very Rev. the Dean of Chichester, was commenced in the autumn of 1843, and completed in September, 1844. The work occupied, from first to last, about three months. The figures, besides being sadly mutilated, were thickly covered with dates and initials of the mischievous and ignorant, filled in subsequently with dirt and paint. The earliest of these cuttings bore date 1604, the year after the death of queen Elizabeth, marking pretty clearly the period when a want of proper *care* in the authorities, and right *feeling* in the public, crept in.

The stone was brought from Elsted, by Chilgrove, Petersfield, through the kindness of the Rev. — Willis,



rector; but as it was impossible to get it of very fine quality, part of the old base was used to recarve the following pieces, which required adding:—The head of lion on tilting helmet; the top of conical head-piece; the nose; the left arm piece; the right arm and thumb; the dagger pieces; the gauntlet top; the sword, in three pieces; the pieces on girdle; the upper half of each foot; the spurs; the nose of lion at feet; the paw of same; the thumb piece; in all twenty-one pieces.

The female effigy required the following additions:—The end of upper cushion; the tassel of under ditto; the nose; the left hand with thumb; the right hand and part of arm; part of dog's head; the fore paw of same; in all eight pieces.

Besides these important addings, almost every part of the figures, from the before-named maltreatment, required revision, which however was done with great care, so as to prevent the least alteration in the composition and enrichments.

Small portions of colour existed on the effigies, and much of what appeared priming (of a bright yellow tint) on the table tomb, with small quantities of crimson, blue, green, and black. The male effigy appeared to have had a black or dark grey ground; the spurs and other enrichments were gilt; the girdle jewelled. The female effigy, a dark ground, the dress crimson, the mantle blue, the cushions red and blue.

It is probable from the costume that these effigies were intended to represent Richard Fitzalan, fourteenth Earl of Arundel, and his *second* countess. He was born 1346, and married, first, Elizabeth Bohun, in 1357, who died in 1385, and was buried at Lewes Priory; secondly, to Phillippa, daughter of Edmond Mortimer, Earl of March, and *widow* of John Earl of Pembroke, in 1391. He was beheaded in 1397, and was buried in Bread Street, London. She died in 1400, (having remarried Poynings Lord

St. John) but was buried at Boxgrove Priory, adjoining Chichester. (See Tierney's Arundel.) Fabian tells us that a sumptuous tomb was raised to this Earl's memory by the piety of his son, in the following reign, (Henry the Fourth) which remained in his time in Bread Street ; but in Weever's time, the Bread Street Augustine Friar's church had been demolished, and the tombs destroyed or removed. This Earl left £100 to the cathedral church of Chichester, and from his numerous charitable acts, (among the rest he founded the collegiate chapel at Arundel,) after his execution, was considered as a saint and martyr. The lady is hooded. Tradition states these effigies to be an earl and countess of Arundel, removed here at the dissolution ; the chantry they are in has long been called the Arundel chantry.

There is also a supposition that they represent Richard Fitzalan, the thirteenth earl, who married, after his divorce in 1345, Eleanor Plantagenet, *widow* of John Lord Beaumont, who died in 1372. He deceased in 1376, aged 70, and both were buried in Lewes Priory. How these could have been brought to Chichester, having to pass Arundel in the way, it is difficult to conceive, and the armour and costume is considered late for their respective dates ; and if we may judge from the features of the male effigy, it represents a person of 50, rather than one of 70 years of age.

That the effigies represent one or other of these two earls, with his widowed countess, there can be little doubt, as the effigies of the fifteenth earl and his countess are placed on a large table tomb, in the middle of the collegiate chapel at Arundel, and still exist in very fair preservation.

So highly have the works of the sculptor been appreciated that even poets have sung Mr. Richardson's praises. The following unpublished sonnet, by Charles Crocker, of

Winchester, will exhibit the spirit in which his labours are regarded :—

## SONNET

*On the Restoration of the Effigies of the Earl and Countess of Arundel, in Chichester Cathedral.*

Thanks, RICHARDSON, whose renovating hand,  
Guided by talent, skill, and taste refined,  
Hath given to the eye of cultured mind  
This relic of a bye-gone age, to stand  
In all its pristine beauty ; and command  
Our reverence for the Piety, combined  
With Art, whereby the gifted of our kind  
Have gloriously adorned this happy land.  
And faithful hearts rejoice to see the day,  
When, strong in truth, and warmed with holy zeal,  
The Church puts on magnificent array,  
And bids her sons a kindred spirit feel :—  
Her sons obey her voice—and far and near  
Memorials of their careful toil appear.

CHARLES CROCKER.

*Chichester, Oct. 8, 1844.*

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NOTES ON CHURCHES.

In these days when so many of our antiquities are passing away, and hundreds of our ecclesiastical structures are under restoration, it is well to preserve permanent descriptions of such as have been recently examined, otherwise a knowledge of their olden condition will be lost, and also their ancient appearance. With this view we subjoin a collection of church notes made by different correspondents, in different counties, throughout the year, and have

also made extracts from similar collections contributed to other publications. Properly to describe a church is a work of much nicety and curious discrimination, and many young antiquaries who essay church description cannot do so with effect. The *Cambridge Camden Society*, when first established, did its utmost to create a love of church examination, and issued printed schemes for the purpose, which when filled up—attention being called to the various members and characteristic features of a building—offered a verbal description of ecclesiastical structures. The schemes of the Camden Society are, however, too minute, and burden the observer with useless matter, and the forced observation of trifles. In fact, without the aid of the pencil—and unfortunately but too few antiquaries can delineate with even tolerable architectural exactness—minute description is worse than unsatisfactory. The broad characteristics of style should alone be attempted to be given—the plan of a church, and the enumeration of such ancient monuments, stained glass, and articles of decoration as have survived decay, should be sufficient for those who desire to give a delineation of a church, in words, likely to be understood. All beyond this, if unaccompanied by sketches, is burdensome and embarrassing.

Professor Whewell has given some excellent suggestions on the manner of making architectural notes, which we subjoin. Simple, and yet sufficient, they offer an example to all antiquaries worthy of being followed, and are a fitting introduction to the memoranda of buildings which are subjoined.

Professor Whewell says:—

By comparing actual buildings with descriptions conveyed in precise and determinate phraseology, the architectural observer will become aware how completely words alone may avail to preserve and transmit distinct and adequate conceptions of an edifice ; and when he has thus

begun to feel the import and value of technical language, a little practice and contrivance will enable him thus to register for himself or for others the principal features of any building which may attract his notice.

In describing a church, mention first what is the general style of the work, (Romanesque, Transition, complete Gothic, Perpendicular, &c.) for this both conveys a general notion of its appearance, and modifies the interpretation of the terms afterwards used.

Describe next the ground-plan, and then the vaulting, for these being given, the number and position of almost all the members is determined, and the rest of the description will have a reference to a known arrangement of parts. In the vaulting, mention whether it is Roman vaulting, or some other form of quadripartite or sexpartite, &c.; if quadripartite, whether both transverse and longitudinal ribs are pointed, whether in single or double compartments; the ribs, where they occur, their form and mouldings; and whether the side aisles are of the same kind as the centre aisle.

Describe next one compartment of the inside, selecting that which is most frequently repeated, and noticing, first, the piers, whether they are columns, pilasters, shafts and pier-edges, clustered shafts, or piers of clustered mouldings, and what the difference is of the intermediate piers, if any, their capitals, whether Corinthian, cushion, sculpture, upright leaves, woven foliage, &c.; the aisles, whether they have pillars like those of the piers (their vaulting having been already noticed), what are the windows, and whether the wall is ornamented; then the pier-arches, whether round or pointed, and whether the arch is plain, rebated, chamfered, or with what mouldings; then the triforium, whether blank, paneled, of detached shafts, with wall behind, or of openings; the openings, whether single or double, &c., or subdivided, and if either double or subdivided, how separated, whether by shafts, clustered shafts, pilasters, &c., and whether with round or pointed



openings; then the clerestory, the windows, whether single, in pairs, or in triads; if not single, how separated, with what mouldings, what capitals to the vaulting shafts, and what mouldings are used when they offer anything remarkable.

Afterwards notice any particularities or deviations which appear in the apse, the intermediate compartment, the transepts, in the supporting piers of the crossing, and at the west end.

In describing the exterior, the order of description does not appear to be of much consequence. The most important points are the number and position of the towers, whether they are east, at the crossing, &c.; whether their sides end in gables, and whether these have strong or light cornices, especially the horizontal lines; how the different stories of the towers are decorated; the apses, whether round or polygonal, whether they have the peculiar apsidal gallery of the Romanesque—the finishing of the wall, whether by a corbel table with notches, round or pointed, plain or moulded; or by a cornice, balustrade, canopies, pinnacles, &c. The buttresses, also, or their absence, should be remarked; what projection they have, what offsets, what termination, how ornamented. Flying buttresses are to be noticed, and how they are stopped and supported at the lower end. Finally, the west front is a leading part of the building when it is ornamented, and the porches in the other parts; and these portions often contain the richest and most ornamented workmanship in the whole edifice. If the church has many subordinate members externally, and is remarkable in detail, it may be proper to take notes of a single compartment externally from the ground to the roof in order. The windows in particular will require attention; the mouldings of the window-sides, the dripstones, canopies, and pannelings which accompany them, and especially the tracery. If any one were to observe in succession a great number of different windows of the complete Gothic, he would probably

be led to devise some simple and technical phraseology or notation by which the form of the tracery might be conveyed.

By adopting a method such as is here suggested in the examination of churches and other similar buildings, the architectural student might throw much valuable light upon the history of this branch of his profession, for all sound speculation must be founded on the accurate knowledge of an extensive collection of particular instances.

PECULIARITIES IN THE CHURCH ARCHITECTURE OF WILTSHIRE AND GLOUCESTERSHIRE.—The Rev. J. L. Petit writes—"So much yet remains to be examined in these counties, that I am unable to pronounce fully upon the general character of the churches, even if the great variety which prevails among the buildings permitted me to do so. A large proportion of churches, in both counties, remain in their original condition, that is, without important alterations during the last two centuries. Perhaps more than the average number have the central tower; and the *Ecclesiologist* mentions two in Wiltshire, which have a western tower and a central steeple; one of these, Purton, near Swindon, is a very fine church; the other was that of Wanborough.

"I wrote a short notice of some peculiar bell-turrets which had been pointed out to me, in the first number of the *Archæological Journal*. I do not know what supposed Saxon remains are to be found. Good Norman ones, as well as transition, are easily met with. Gloucester, Tewkesbury, and Malmsbury, afford specimens on a large scale; Bishop's Cleeve, Ozleworth, Stanton, St. Quintin, St. John's, Devizes, and no doubt many more, give examples on a smaller scale. Bishop's Cannings and Pottorn, near Devizes, are among the finest specimens of early English that I know; both of them have the western as well as eastern triplet.

“In the decorated style I have not noticed many of the fine flowing windows that we see in more northern counties, but it is likely that many such are to be found. Some curious ones of a more geometrical character are to be met with, as the east window at Maisey Hampton, which, like the aisle windows at Gloucester, and many in Herefordshire, is much enriched with the ball-flower. The circular windows of Cheltenham and Charlton, near t, deserve notice.

“In the perpendicular style are many well-known specimens: Cirencester, Fairford, and Lechlade, for instance, each of which has its own peculiar characteristics. The central tower of Cricklade, which has fine turrets at the angles, and forms a beautiful lantern to the interior; and the church of Eddington, between Devizes and Westbury, deserves notice. The towers have almost every kind of finish. That of Pottern, though early English up to the parapet, has a beautiful perpendicular capping of open-work with pinnacles. The broach spire, without parapet, occurs at Cheltenham, and some churches in the neighbourhood. The spire with the parapet at Lechlade. The embattled parapet without pinnacles is common in the village churches, and sometimes we find the plain parapet, as at Langley, near Chippenham. Now and then a belfry with two gables occurs; there is one, I think, near Gloucester, on the road to Stroud. It is, however, impossible to point out the peculiarities without reference to a much larger collection of examples than I have visited.

“I have noticed some cylindrical timber roofs, very like the frame of a ship reversed. These I think are local.”

The following account of the parish of MELVERLEY, Salop, from the pen of Thomas Farmer Dukes, Esq., F.S.A., is not without interest even from the desolateness it discloses:—

The annals of the parish of Molverley are but of a scanty and somewhat obscure kind, although its singular fate and extraordinary vicissitudes have from time immemorial tended to thin its population, and render it an object of lively interest and sympathy with the considerate and humane. Molverley was at an early period held by Rainaldus Vice Comes, and in the time of the Confessor it was part of the possessions of Edric ; subsequently it came into the hands of the Earls of Arundel. Henry Earl of Arundel parted with it to a family named Younge, one of whom, in the ninth year of queen Elizabeth, for a valuable consideration, conveyed it to a person named Willaston. The manor of Molverly was at one period held by the Earl of Craven, and the modern proprietors of the lands are Colonel Desborough, Thomas J. Bather, Esq., and several other persons.

One of the border castles between England and Wales, (of which there were upwards of forty in Shropshire) formerly stood here to guard this part of the country from the incursions of the Welch ; but this castle was destroyed in the reign of king Stephen, and at the present time not a vestige of it remains, neither is it now correctly known in what part of the parish the castle was situated.

The church, which is dedicated to Saint Peter, is erected upon the most elevated part of the parish ; it is very ancient, and is almost entirely constructed with timber. It is a rectory, annexed to that of Llandrinio in Montgomeryshire, from which it is distant about four miles, and separated therefrom by the Severne and Vyrniew rivers, which unite themselves at a place called the Cymmerau, a ferry which is about the third part of a mile from the church, and at the time of a flood is highly difficult and dangerous to pass across. The Bishop of Saint Asaph is the patron of this living, and the parochial duties of Llandrinio and Molverley were formerly performed by one individual. The parish of Molverley contains about 800 acres, and, at the last census, it had 229 inhabitants ; the poor rates average

£150 per annum. The church, highway, and other rates, about £25. The number of maintained poor are from 20 to 30, which are sent to and provided for by the Atcham Union, situated thirteen miles distance therefrom.

Nearly the entire of this parish consists of low land, the soil of which is of a fertile quality, yielding abundantly; but its vicinage to the two consequential rivers of the Severne and Vyrniew, which conjoin at this place, and which, from the brooks and streams running into these rivers from the Welsh mountains in rainy seasons, rapidly overflow this portion of the country, that almost the whole of the lands in Molverley become so suddenly inundated that mischief almost incalculable result therefrom, by the submersion of live stock, the off-floating of hay and other crops, and by rendering the grass unfit for use by an incorporation therewith of mud and sand. Yet such is the force of habit, that despite these mishaps, this pitiable portion of the community shortly become reconciled to these calamities, from its being the place of their birth, and continuing on the lands from generation to generation, as many of them happen to do. They become so identified with and so strongly wedded to the soil, that miserable and ruinous as these visitations are, these people rarely entertain a thought of quitting an abode to which custom and long usage has reconciled them. Of late years the inundations have been accelerated and greatly increased, owing to a tract of about twelve thousand acres of level waste and common land adjoining these rivers, and situate a few miles from Molverley higher up the streams, over which the waters used to expand and nearly exhaust themselves, having been enclosed and fenced in by lofty embankments. The waters are confined to the river channels until reaching Molverley lands, which although fenced by banks, they are an inadequate resistance to the floods which suddenly burst over these lands, and flooding them for many days and sometimes weeks together, before a sufficient vent is afforded to admit of their running off.



The calamities incident to these periodical deluges drive people from their habitations, without their having any poor-house or place to shelter in. Their little stock of necessaries swept away or destroyed, and without a morsel of bread or a penny at their command, yet they bear these ills with a contented spirit, relying with hope for temporary support on the justice and humanity of their more fortunate and prosperous neighbours. The utter wretchedness indeed to which these poor inhabitants are occasionally subjected, by such destructive dispensations, cannot be adequately described; whilst the able-bodied cottager patiently awaits the subsiding of the elements, and the off-drain of his humble dwelling, wherein his bed-ridden parent is imprisoned, perhaps in a room which admits no light, except from a hole in the roof stuffed with straw or heath to keep out the wind and rain, and begging of a capricious overseer for parish labour in the dearth of better employ as a temporary subsistence for his starving family—whilst in this sad season of distress, the choice of an inadequate pittance or a birth in the Union is offered him. As the lesser of two evils he feels compelled to accept this pecuniary trifle, in preference to an incarceration in the Union, since the mode of administering the poor law in these melancholy and privation-kind of receptacles, bewilders the pauper, who loses all confidence in the mercy of their officials, and when, from the absorbing nature of his bodily wants, the little spiritual consolation which may accidentally be offered to him, is rendered in vain. It is obvious enough that these and similar sufferings are endured by those who are in truth the instruments from whom the agriculturist mainly draws his profits; so that whilst the horizon thus darkens, the wealthy husbandman is reasonably bound to extend the hand of charity to protect his labourer from the distressing effects of starving privations.

The love of country is so inherent, so deeply imbibed in the minds of these unfortunates, that they naturally cling

to this place of their birth and earthly home with such tenacity, that notwithstanding these awful occurrences, they are apt to consider their abode, amidst all its troubles, preferable to every other place, and under this impressive sense of feeling continue to inhabit it. It is quite proverbial amongst these people that when a stranger puts to any of them the question of, "Where do you come from?" the invariable reply in a wet season is, "From Molverley God helps!" and in a dry season, "Why from Molverley, where do you think?" thus exemplifying their present sum of misery in the first instance, and their peculiar notion of innate comfort in the other.

In justice to the neighbouring families, it is due to them to record, that wherever these afflictions befall the ill-fated inhabitants of Molverley, and the inundations surround their hamlets which occasionally place them at the distance of one or two miles from dry land, their forlorn and dangerous situation is promptly attended to, and substantially alleviated; provisions and other necessities are boated off by these charitable neighbours for the subsistence and comfort of these water-bound prisoners, each cottage being regularly visited, and whatever is wanted or required is cheerfully supplied to them.

The moral position in which this almost isolated and humble-thrifted little colony was until lately circumstanced, naturally called forth the commiserative sympathy and protective aid of the christian community; for limited as their numbers are, and distant from religious advantages, wholly without educational or charitable establishment, or of any certain pecuniary support, save the meagre hospitalities of the Atcham Union House, they lacked the blessings of religious assurances and the benefits of learning whatever was good or useful. These comforts have been so immeasurably out of their reach that atheistical acquirement and maledicted ignorance seemed for a season to have been the allotted fate of a portion at least of these unfortunate people; but, happily, some amelioration of these

calamities has been realized, and the works of christian benevolence are developing themselves throughout the district. A resident clergyman presides at this place over the religious and moral concerns of his flock, and who praiseworthy interests himself not only in the welfare and scriptural instructions of the parishioners, but has also recently been the means of founding a school for the instruction of the poorer portion of the children.

CHURCHES IN NORFOLK, EXAMINED DURING  
THE YEAR.

LYNG.—This church consists—or rather consisted once—of a nave with south porch and a chancel, the latter feature wretchedly shorn of its proportions. Notice will readily be drawn to the porch; its existing state affords sad token of the neglect and spoliation to which the entire edifice had been subjected. We enter by passing under a very obtuse Tudor arch, inserted within a square compartment with enriched spandrels: the archivolt springs from short semi-circular pillars, with stilted bases. A niche for the benatura, or holy-water stoup, appears in the outer wall to the right;—the cause of this peculiarity will be seen presently. Two fine windows in the perpendicular style have been bricked up below, and above, over the entrance, a square-headed window of three “days” lighted an upper chamber or parvise: it was reached by a narrow winding staircase, the doorway, now closed, being still perceptible on your right within the church. The great or south door has its surface elaborately carved with perpendicular pannels of tracery, the whole inclosed within a wide bordure of quatrefoils. The ancient key, we were informed, was unfortunately destroyed some years since, having burst while being employed *en fusil* after a wedding.

In ancient times the towers of churches, it is thought, were not unfrequently used as fortresses, to which the parishioners retreated on occasion of danger. The pecu-

liarly massive character of this steeple, with narrow lancet-shaped windows, the lowest at considerable height from the ground, as well as the only access to it being through the church, may strengthen this view. On the other hand, the lower portion having a lantern, that is, being pierced by a lofty belfry-arch, may weigh in the balance of opinions. There can be but one regarding the elegant windows of the nave, the perpendicular crockets of which are intersected by embattled transoms, the central at a higher elevation than the rest. The pointed dripstones or hood-mouldings of these windows are boldly projected, and canopy the lofty jambs and mullions with fine effect. Many good specimens of painted glass, happily free from the lime-wash so plentifully applied elsewhere, yet further embellish the masonry. The walls, we regret to say, are in a state that augurs ill for the endurance of these beauties, although braced by iron girders within, and propped externally with massive buttresses of the most debased character.

This church, according to Parkin, has "two aisles and a chancel:" a spacious nave, covered by an exceedingly mean roof of no late date, and a recess in lieu of the chancel, already noticed as dilapidated, come much nearer the reality. How far this last has been despoiled of its ancient honours, indications are not wanting to show. A low door on the north side afforded access probably to a chantry chapel; some incline to the notion of a charnel once existing there. A spiral staircase of stone leading to the roof-loft might be traced within memory of the present generation. The lower or inclosed portion of the chancel-screen, *cancelli*, yet exists, but in a very mutilated state. Pannelled arches, embellished with decorated tracery, and having spandrels enriched by trefoils and figures of animals, the whole supported on buttresses of the most chaste design. An ancient altar cloth of purple velvet, having the crucifixion and effigies of the saints, &c., wrought in needle-work and gilt tinsel claims notice

here. Not so the pulpit and reading-desk, of which we know not whether they offend most in design or position—both in the highest degree exceptionable.

To what other cause than that of violence—the authorized mutilations of fanatics—may we attribute the injuries sustained by so many of our ancient fonts? That at Lyng, a capacious octagon, leaded and originally provided with a drain, stands on a tasteless modern pedestal of brick-work; it has a conical oaken cover, in the early English style, surmounted by a finial. Those which crest what remain of the ancient seat-ends are of rather inferior handicraft: too many of them have been discarded to make room for the “earthly state and vain distinction” of unseemly pews. The steeple boasts of six bells.

We were pleased to encounter an article of church furniture unhappily of rare occurrence. A large antique chest or locker, with semi-circular top and giant iron bands, has been thrust aside as useless, under the gallery. An ancient grave-stone, adjoining the font on the south side, has been ‘disrobed’ of its brass, and by some further mischance the position has been reversed.

This church shows that some regard is had to its cleanliness, but the pavement generally is in very damp condition. The site, well nigh adjoining the river Wensum, here artificially raised to form a mill-head, doubtless promotes the evil; but the surface of the graveyard—particularly on the south side, where tomb-stones crowd upon the very foundations—sadly overtops the interior level.

MORTON-ON-THE-HILL, ANTIQUO HELMINGHAM.—The form, or rather the ground-plan, of this church is somewhat peculiar, a north aisle or chapel ranging with the east end of the nave, while it falls short of the other’s length by about one-third. A screen probably crossed this aisle, separating the eastern portion of it from the rest to form a chantry: that an altar stood within it we gather



from the piscina in the south wall yet visible, and John de Weston, by his will, dated June 4th, 1375, bequeathing his body to be buried in the chapel next the chancel of the church of St. Margaret the Virgin in Helmingham. Inarched in the north wall of the chapel is an antique monument without inscription, but bearing a cross cut in wood: two grave-stones on the pavement, charged with brasses exhibiting portraitures in armour, were to be found here about the middle of the last century. An altar-tomb, also inarched, bears a memorial to one of the Southwell family, former lords of the soil here, albeit "the place thereof knoweth them no more."

In every portion of this interesting relic are manifest tokens of neglect, and consequent dissolution. "If a man's stable for his horse," says the homily, "yea, the sty for his swine, be not able to hold out water and wind, how careful is he to do cost thereon; yet the world thinketh it but a trifle to see their church in ruin and decay." A niche in the north wall of the chancel, and opposite to it a small window at less than man's height from the sward, may recal the watchings of the sepulchral light, anciently observed on Easter eve. We have cast aside such mummeries, some one will say; true, but in parting with them, we have grown careless also of God's house, and the inestimable privileges there vouchsafed to us. Modern affluence can be liberal enough in its expenditure on secularities, but ask a pittance for the wants of the sanctuary, and the purse labours under a consumption. Far better were it, however, that we should insist, like David, on laying our *shekels*, as well as our prayers, on the altar of peace-offering.

ELSING, ANCIENTLY AUSING.—This church consists of a spacious nave and chancel, on the north side of which last is a revestery or vestry, the floor indicating that it has been the burial-place of some former incumbent. A lofty square tower, situate at the west end, and furnished with

five bells, opens on the nave under a pointed arch springing from double octagonal pilasters; but this fine feature is marred by the introduction of a gallery projecting into the nave. A spiral staircase at one of the angles is lighted by perforations in the masonry, of squared flint, with buttresses of solid freestone. The steeple is surmounted by an embattled parapet, as also are the side walls of the nave and chancel.

The windows of this church have grating at the wickets to prevent, when these are set open, the ingress of birds. The crockets are for the most part arranged in flowing and ramified tracery. The fine east window, which fell inwards several years since, has suffered much disfigurement in this way; but we must own that, in many such cases, recourse would have been at once had to the bricklayer, and that despite the portraiture of Sir Hugh de Hastings and the Lady Margaret, "hys wyf," yet seen on the painted glass of the central light.

Some time ago it became necessary to dislodge a swarm of bees that had possessed themselves of a crevice in the south-east portion of the nave-gable, and in effecting this, parts of an ancient staircase to the rood-loft was discovered. The chancel arch under which this stood is, from its height and breadth, peculiarly imposing. The rood-screen, or rather the closed portion of it yet remaining, exhibits a profusion of rich carved work; it has been converted to the use of seats, backing on the altar, by adding fronts indifferently sculptured in the style known as arabesque. The piscina and sedilia, under a range of ogive arches, only require to be freed from the incrustations, the effect of periodical latherings, under which their beauties lie concealed. The altar rails, formed of small shafts supporting Norman arches which intersect each other, afford a specimen of commendable taste, in which the present authorities have shown themselves miserably deficient. A large altartomb appears on the north side, and in the centre a marble slab with elaborate brasses, the portraiture of a knight in

complete armour with a lion at his feet, &c. The chancel has the convenience of a priest's door at the south aisle.

The open wood-work of the leaded roof gave place in 1779 to the semi-circular ceiling with tiles above, which now appears here—a change every way to be deplored, as the absence of pillars causes a defect of light and shadow within this church ill-remedied by the unbroken superficies over-head. A fine window, nearly filled with painted glass of splendid design, throws in its mellow light with elegant effect. The walls offer the first instance yet occurring in this deanery of the “scrolls that teach us to live and die.”

The font has high claims to notice, the fine tabernacle work of its cover yet more so. The bowl of the former, octangular in shape, embattled and wreathed beneath with a chaplet, stands on a low shaft, having its sides fluted in cavettos, and resting on an octangular base; this again impends on a square moulded plinth, the whole terminating pavement-ward in an easy eight-sided step.

The only indication of a niche for the holy water stoup is afforded on the west side of the north door, the commonly used one. A short beam projects there; its use, to suspend the key from. Ogive arches over the doorways both of church and porches are foliated, crocketed, and surmounted by finials. A few stunted fir-trees in the north-east angle of the cemetery contrast strangely with the wild luxuriance of their fellows on the heath—

“They cannot quit their place of birth;  
They will not live in other earth.”

WESTON LONGUEVILLE.—“Since the stormy and eventful period of the great rebellion, the injuries which our churches have sustained are, for the most part, the results of shameful neglect and tasteless reparations.” The interior of this spacious edifice will render some among its former wardens liable to imputations like these. The building consists of a large square tower, with pointed win-

dows on the west side ranging with those in the aisles ; a nave, having its roof supported by tall octangular pillars, the intervening clerestory receiving light through quatrefoil windows, two aisles, and a roomy chancel. The roofs are covered with lead throughout, that of the porch only excepted, which is tiled. The arch here is surmounted by a horizontal range of pannels, formed of dressed freestone, filled in with squared flints. In the angle above occurs

“ A little Gothic niche that erewhile held  
The sculptured image of some patron saint.”

Its apex supports a shield charged with armorial bearings, probably those of the founder. In the steeple are five bells.

The octagonal font, a massive structure of the Norman period, has its capacious bowl leaded, and duly supplied with a drain ; it rests on four small shafts, encircling a large cylindrical stem, the whole set on a square pedestal. Beneath this, two square steps admit of easy descent to the pavement level. On a projecting piece of masonry, attached to the upper one for the convenience of the officiating priest, may be traced an effigy of our Lord, coarsely sculptured in the attitude of the crucifixion ; this stands centrally between the door, and much in advance of the tower arch, thus separating, as it were, an antechapel-parvise from the main body of the church. A huge wood-framed lock on the south door merits inspection, if only for the rudeness of its workmanship.

Advancing up the nave, where the supply of seats is partial, and these of very debased character, we happen upon one of those specimens of a higher and purer feeling. The ends of this seat, which is low and unenclosed, are surmounted by finials or crests, having the apex spear-shaped, and terminating at the neck in a chevron. The elbows are sculptured, each with the figure of an eagle, having its cloven head retorted, and the wings reversed. These support the seat, adjusted so that none might by any

means sit with their faces averted from the altar. The back presents a plain boarding under, but above the seat a course of perforated tracery runs along beneath the hand-rail or capping, the reverse side of which is carved with the Tudor flowers in the hollow, and the head is embattled. Below this rail we find a broad shelf, placed for accommodation of those occupying the next seat, and somewhat elevated above that on which it addosses.

The avenues are largely occupied by grave-stones, many of them charged with heraldic bearings; three are inlaid with brasses, but only one demands our notice; it lies in the north aisle. The effigy of a lady, wearing the "miniver cap" of the period, and having two children standing at her feet, has this inscription—"Of your charitie, pray for the sowle of Elizabeth, late wife of Firman Rookwood, Esq., daughter and heir of Sir John Timperley, Knt., who died May 13, 1533.

A feature of considerable rarity occurs in this church—a large altar-stone or slab, marked with small crosses at each corner and in the centre, symbolical of the five wounds. It finds place as a flag-stone in the cross avenue of the nave flags, without the chancel screen; and has not, as is now generally the case, the incised face reversed. This interesting relic is well worthy of careful regard and protection, so few having escaped the civil wars in the reign of Charles the First.

The lower section of the screen has its pannels decorated with paintings of the apostles, each carrying the emblem by which he was anciently recognised. The keys, and that form of the cross known as St. Andrews, speak for themselves; the next figure, bearing a fish, probably designates the elder James; a spear St. Thomas; the club Simon the zealot; the square St. Jude; John the feather or pen; to the lesser James the pilgrim's staff and scrip; a hatchet and a flaying knife Matthias and Bartholomew; a club and censer, each accompanied by a book, denote the first Philip, the other Matthew the Evangelist. Admonitory scrolls,



lettered in small English characters, wreath about these figures; and above them might once be read at whose charges the work was executed . . . . . *Hoc opus fieri fecit.*

The perforated part, supported on light shafts in form of buttresses, has its ogree arches surmounted by a double line of perpendicular tracery, separated by embattled transoms intersecting the apex of the lower range, the whole being elaborately foliated and otherwise enriched. The loss of its doors, and other mutilations, impair, though they cannot efface, the beauties of this elegant relic. An open archway in the south angle shows that the rood loft was gained by an inward staircase in that direction.

The sedilia and piscina deserve more than cursory examination. They are canopied by fretted ogree arches, springing from clustered pillars, the whole inserted in a square-headed compartment, having its spandrils and cornice enriched with four-leaved flowers, grotesque figures, &c. An elegant little niche of much smaller dimensions, situate in the north wall opposite, might not improbably have been used as a table of prothesis or credence.

RINGLAND.—The site of this church is a barren spot, which edges the green basin of the Wensum. The edifice consists of a nave with clerestory, two aisles, a chancel, a square tower having five bells in it and a south porch.

On opening the great south door, which is in preservation, the first object presenting itself is a massive octagonal font, in the decorated style, and raised on three high steps. At the instance of a late visitor, this elegant memorial of olden piety has been cleansed from the lime-wash that incrustated it; but instead of being allowed to remain in its natural state, the whole is besmeared with a vile daubing of flesh colour. In the once splendid east window of the chancel, the crockets and mullions have been supplanted by two unsightly brick piers. There is some

fine painted glass in the aisles and clerestory, where many windows have been cleaned and reglazed in a manner that reflects credit on the artizan employed. On the other hand, we learn, from good authority, that portions of these were, not many years since, abstracted, with the connivance of the authorities, to adorn a Roman Catholic chapel in the adjoining parish of Costessey.

A label on the east window of the north aisle—which, together with all the rest, is in the style known as the perpendicular—acquaints us that the charges of its erection were defrayed by “the brethren and sisters composing the guild of the holy Trinity.”

Many of the original massive oak benches yet remain, their ends being surmounted by large finials called poppies, some elaborately, others more plainly sculptured. Those once standing in the eastern part of the nave and aisles, have been either entirely swept away, or mutilated past repair, to admit “mean and high pews, the unhappy legacy of our puritan forefathers.”

The master barbarism seen in this fine church lies in its reredos or altar-screen, which wainscots the entire east end of the chancel. It would be difficult, were not the existence of similar perversities elsewhere matter of too general notoriety, to conceive how things so expensive and tastelessly absurd as Grecian pilasters and alcoves could ever have gained admittance to our time-hallowed fanes, utterly incongruous with them as they are in style, and destitute of all ecclesiastical propriety. The canonists, when enjoining that the “ten commandments should be set up at the east end of every church and chapel,” would have stood aghast had their eyes been greeted by a vision of the monstrosities which their rule was destined to originate. The nave presents at its west end another disfigurement under the pseudo-name of “gallery,” a place where in too many instances Brady and Tate are “villainously entreated.”

The chancel screen yet remains, although sadly shorn of

its ancient honours ; it is noticeable now chiefly for three paintings—the Last Supper, and two other incidents in our Lord's life—which stand over it, facing the communion table. They have most likely yielded place to the vulgarity above commented upon.

BILLINGFORD.—Consists of a nave with clerestory pierced on each side by three windows, formed of quatre-foils inserted in circular mouldings ; two aisles, a spacious chancel, and an octangular tower with one bell only. The ancient covering of lead over the nave and aisles has yielded place to pan-tiles ; the chancel is flat-tiled. Cause for regret exists that at the period of the reparations, it was not yet received as a dictum that “flat ceilings are inconsistent with Gothic architecture,” and that, “next to a stone vaulted roof, none has so good an effect internally as an open roof exhibiting the timbers.” This is peculiarly obvious in the coved ceiling of the chancel here, vapid in itself, and, far worse, rendering all but impossible the restoration of its once splendid east windows. Some of these, particularly one now blocked at the east end of the north aisle, are fine examples of the perpendicular period ; but that of the majority is geometrical tracery, approaching the decorated.

This spacious and lightsome edifice is entered from a mean porch by crossing an ancient grave-stone, long ago “reaved” of its little commemorative brass. The floor here and in the central avenue, nearly co-extensive with the nave, is laid diagonally with pavement ; those of the chancel, which mount in three platforms to the altar-rail, intersect at right angles with the building ; the first step, set under a pointed chancel-arch—the place of the lost rood-screen—has its moulded nosing, and the riser under, wrought in Caen stone. The floor under the seats—for the most part open, but of debased character, and having the standards crested by very rude *fleurs de lis*—is by no means in similarly good condition.

The font, which has been advanced from its former position in front of the lower archway more into the body of the nave, and there elevated on a high octangular plinth, represents two distinct styles. The lower portion, a cylindrical stem set on a hexagonal base, and surrounded by four small round shafts, bespeaks the Norman period; while a capacious bowl of octangular form externally, where the compartments are panned with double arches, and the spandrels supplied with quatrefoils, should denote a later era.

In the chancel, the canopy of the sedilia, if they had a canopy, has disappeared: a pointed arch enriched with crockets surmounts the piscina, the orifice of which is foliated. The space within the altar-rails is "wainscoted" by a low brick wall faced with cement, and built so as to admit a current of air at the back. The rail and table of varnished oak are, with some reserve on the style of the balusters, unexceptionable. A north door, communicating with the grave-yard, almost demands the erection of a sacristy. Between it and the chancel a curious perforation, in the form of a square-headed window, crossed by a transom below the centre, is thought to have formed the window for confession; it is now partly blocked. The steps from the rood-loft seem to have had their debouchement in the south aisle. The table appears at present without a dossel or screen over it, but the decalogue engraven on zinc will be set up there in obedience to the eighty-second canon.

At an inquisition taken anno 34 Henry the Third, the jury find that Richard de Bec had no right to fish, except for eels, in the sluices of the two mills here; and the present occupant of Bec Hall may aver that we also are devoid of right to impugn his large seat in the north aisle. Parkin mentions "the remains of a large and handsome pew of oak, with a cover," as appertaining to the Hall in his time. Those which now disfigure the east end of

this fine church have few claims to notice on the score of beauty; but they at least possess one merit—that of not being immoderately high. The finials of the ancient benches exhibit, it seems, in rude carving the armorial bearings of Curson and others. Full-length figures of the saints in fresco once adorned the walls; one of them, discernible at no remote period over the north door, might represent St. Christofer.

The pannels of the reading-desk and pulpit contain portions of tracery, like that of the rood-screen at Weston. The tower, as already observed, is in form octangular: it has four perpendicular windows in the belfry stage, and a fine west window of similar design affords light into the nave beneath. The parapet is embattled, and the outline of its lower portions, by the introduction of massive buttresses continued within, relieved by the deep “responds” of the western piers. The set-offs of the buttresses at the chancel end are curious.

The site may be dismissed in a few words:—

“A gentle hillock crown’d  
With a peculiar diadem.”

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#### THE BEAUCHAMP CHAPEL, WARWICK.

Who among the antiquaries or tourists of England is not in some degree acquainted with the stately Castle, St. Mary’s church, and the Beauchamp chapel, within the confines of that quiet old town, Warwick? Those that are, can speak of the attractions of the baronial pile, and the chapel named—the last a stately mausoleum of the family whose title it bears. To those yet unacquainted with these places, the advice offered is, “go and see,”



while until they do, the following hasty account of a visit made in the latter end of the year 1843, is offered as an indication merely of what awaits the leisurely examinant.

Upon the north side of the hill on which stands the castle of Warwick, and nearer the town, the now parochial church of St. Mary, formerly collegiate, rears its lofty tower—lofty indeed, as the summit is 174 feet from the earth. The building stretches of course east and westward, its easternmost portion or chancel end reaching the break of the hill, from which an extensive and beautiful view is obtained. Leamington stands in the middle distance, half hidden by the foliage of innumerable trees, and in the foreground meanders the river Avon, through meadows of richness, also well studded with timber. On the right is Warwick castle, seated on a solid rock, its towers rising up in all the grandeur which huge forms must ever present to the eye, the waters of the soft flowing river washing its base.

Such is the situation of St. Mary's church; but with the exception of the Beauchamp chapel, which is attached to the south side of the chancel, its architecture mars the picture. The Beauchamp chapel is gothic—late certainly—with arches much depressed; but still it has no decided mark of that debasement which gathered on all architecture, ecclesiastical especially, in the reign of our good lady Elizabeth and her predecessor. But the modern nave and tower of the church is bad, irredeemably so, being a concoction of forms having no affinity with beauty—harsh, unimpressive, and so ugly that it might be called one of Wren's worst structures. Wren, indeed, who has perpetuated much ugliness in the metropolis and the land generally, in his *small* churches—small when we compare them with that noble work, St. Paul's—was its designer, though the execution of the work devolved upon a native of Warwick—a Mr. John Smith, who without doubt has done all he could to finish properly a very Wren-like structure.

Still, it must be conceded that the tower has a few redeeming points. As before stated, it is lofty—its base pierced to the west, north, and south, as entrances from the street—the east opening containing the west door of the church. Its pinnacles are good, though perhaps the excellence they exhibit is the result of being rather gothic in their fashion. Upon the upper stage are shields, bearing arms, most probably saved from the old structure destroyed by fire in 1694, and which event is recorded in choice latinity upon the second stage.

But it is time to enter. Enter, visitor, if you can, from the great door of the west end, for then will the horizontal and perpendicular lines of the modern structure not disturb the eye from resting with pleasure upon the gothic chancel—itsself a church—built about 43rd Edward III by its founder, Earl Thomas Beauchamp, who lies, with his countess Catherine, daughter of an Earl of March, upon an altar tomb in the centre. The body of the building—Wren's body—hinted at to be avoided, has no colour beyond the grey dulness of its stone, and the brown tone of the galleries and organ loft, but from the east window of the chancel, or choir as it is more usually called, falls a flood of radiance of all hues and tints, being filled with painted glass—some of its parts being modern, but much of an antique character, most probably gathered from the windows of the old church aisles before the ruthless element of fire had destroyed them.

Advancing, the beauty of the choir gains upon you. In the centre lies the tomb of him for the reception of whose earthly remains, and the perpetuation of whose memory and that of his consort, the building was erected. Upon his monument he rests, himself and wife—he clothed in a suit of mail covered by a surcoat, upon his head a helmet, his right hand clasping that of his countess, his left resting upon his sword. His outer coat covers a suit of chain armour, the rings of which are perceptible on the under parts of the arms, and joining the

helmet with the shoulders. The surcoat displays his armorial bearings, the body being crossed with a band for a fess, and above and below—that is, on the chest and on the stomach are three crosslets. His legs and feet are covered with mail, the latter resting upon a bear. An angel supports a double cushion, on which rests his head.

His lady lies on his right—not a usual position, as in many cases the left is chosen. She is dressed in a long plain gown, with a mantle flowing from her shoulders behind her. Her head-dress is a cap, reticulated in front round the face. Her head rests on a double cushion supported by an angel. Her right arm crosses her body, and the hand is placed in that of her lord's, which is stretched forward to receive it; the left is raised and placed upon the heart. Her feet rest upon a lamb.

Considering this monument has been erected from the time of Edward the Third, both figures are in excellent preservation. A dagger, formerly attached to the right side of the male figure, is now gone; the thumb of the right hand has disappeared, and this is all the injury received through the course of five centuries—half of that huge canticle of time, a thousand years. It must be mentioned also that part of the hem of the mantle of the lady is broken away, and one of the hands injured. The right arm also appears to have been broken and repaired.

Around this tomb in niches are thirty-six statues, alternating male and female. These are intended to represent the friends and relatives of the deceased, and the sex of those represented is equally divided between the lord of the tomb and the lady. It might be almost argued from these circumstances, and that the countess lies on the right side of the earl, that she was much honoured by him during her life, and that they lived on terms of conjugal fidelity.

Beneath each figure appears a shield, but uncharged,

though they formerly were, and some of them are given by Dugdale, and the persons who bore them identified by Gough. It is stated, however, that a comparison of this identification with the present statues will lead to no correct result, the figures having been removed and misplaced, probably during some repair of the tomb. Several of these figures are mutilated, and the tomb being surrounded by seats, which are placed closely against it, a few years will assuredly see much further damage.

The tomb of Thomas Beauchamp is a study for an antiquary of no mean value, particularly in costume, the figures mentioned comprising a great variety of dress of the period in which the tomb was erected. Believing, that from the weekly contiguity of the living to this relic of the olden time—used as it is as a prop for the backs of those who sit around it, both young and old, that a few years must show some terrible mutations in their forms, perhaps some of the niches despoiled altogether of their tenants—a description of some of the more remarkable is put on record in order that we might be enabled to judge of what was once their perfect character.

#### AT THE EAST END.

A female with a rolled head-dress, bare throat, a jacket or boddice over a dress descending to the shoes, and a falling mantle behind. The hands are perfect, but the face wants repair.

An aged man, apparently a monk or priest. He wears a cap upon his head, a long beard hangs from his lower lip, and his whole body is enveloped in a cloak, the right arm only visible from beneath.

A female, stout in form, with a head-dress similar to a bonnet, and ornamented in front and down the sides, which fall upon the shoulders; an exterior garment like a long bodice open to admit the arms. These are not naked, however, but clothed down to the wrist.

A military person in a cloak, with a band of

ornaments, apparently jewels, round a jacket, which descends to the hips. His right hand is placed on his girdle, his left on the ornamental band. His legs are clothed in a garment like the fashion of pantaloons prevailing some twenty years since. He wears a flowing cloak, buttoned round the chest, but thrown open below and kept so by the elbows, displaying the form.

A female in a cloak, the head-dress ornamented in front with zigzag work, and falling elegantly on the shoulders. The cloak hangs loosely on the figure, and is fastened low on the chest by a kind of cinque-foiled ornament. A portion of the under garment is seen, and the hands placed on the stomach.

Apparently a burgher, in a close-fitting dress. The right hand is placed on his right side, the left on his chest. A sword belt crosses the figure from the left side, diagonally, to the knee. In it is an anelace.

A female—reticulated head-dress—a cloak with a single arm-hole for the left hand, through which the arm protrudes. This cloak is buttoned by a single button at the top only, but there are other buttons running entirely down the front. The right hand meets the left from under the cloak, and they are crossed.

#### NORTH SIDE.

An old man in a gown, closely buttoned. The right arm protrudes from an opening, and is placed upon the breast.

A female figure of pleasing countenance and becoming dress. An ornamented boddice encloses the bust, and is buttoned down the front and bordured. The skirt of the under dress falls in a flowing manner to the feet. A short cloak descends from the shoulders. The right arm is entirely gone, but a portion of the hand remains on the breast. The left arm, which hung negligently by the left side, is also despoiled of the hand.

A male figure with the head closely muffled in a



head-dress. A beard is on the chin. A cloak envelops the figure, the folds of which are finely gathered in front by the right arm and hand. The sleeve of the under garment is ornamented, or quilted ; perhaps the garment was quilted silk.

A female habited in a close dress and a cloak. She holds a book in her hands.

A male, completely enveloped in a cloak falling very low. This figure has flowing hair, which escapes from a cap, whiskers, and a beard. The cloak is fastened on the breast by a huge circular ornament.

A female. The head-dress is broadly reticulated, and not descending low at the sides, not lower than the upper portion of the cheeks. The neck and whole of the bust is naked, with the exception of the left side, over which a kind of short cloak descends to the waist.

These described are for the most part examples of the others.

As yet, though beneath the same roof that covers the mortal remains of the Beauchamps and the Dudleys, we have seen but little which themselves and contemporaries have done for them in wood and stone, in brass and iron, in emblazonment and inscription, to perpetuate the memories of these haughty of the earth. We must quit the choir and the tomb, and wend our way to that stately mausoleum on the south side of the chancel, called the Beauchamp chapel.

As we proceed, however, on the east wall, turning south from the chancel to the gates of this chapel, a brass or gilded incised effigy strikes upon and strongly arrests the observation. The monument to which it formerly belonged perished in the conflagration of the church in 1694, and occupied nearly the same locality on the floor indicated by the plate upon the wall. It was an altar tomb, over which was a canopy supported by four pillars—the cornice of the canopy containing the armorial insignia of the

family and its alliances. The brass plate lay on the upper side of the tomb. It represents Thomas Earl Beauchamp clothed in plate armour, and a surcoat, a dagger and sword are at his side, and his feet rest upon a bear. The female, his wife, was a daughter of Lord Ferrers of Groby. There is a curious inscription relative to this brass, which we subjoin entire.

“Sacred to the best and greatest God, and to Eternal Memory. Having had this Temple in vain for his Mausoleum, and its Altars for his refuge, but awaken’d from that Sleep in which he had lain buried more than Three Hundred Years, and which he thought would not be disturbed, but by the general Conflagration: Lo! there now ariseth and standeth before you, that famous Man equally renowned for his Piety and Valour: one while the Love, another while the Envy of Kings; always beloved by the Kingdom: sometime the Sport of fortune, at length her Conqueror: Equal to her Smiles: Greater than her Frowns: Almost the last of a Name always terrible to France:

“Thomas Beauchamp, Earl of Warwick, Governor of the Isles of Guernsey, Serke and Aureney; Knight of the Order of the Garter; Of some Esteem with the fortunate invincible Prince Edward the III<sup>d</sup>. on Account of his famous Exploits performed in England and France; promoted by a convention of the Orders of the Realm to be Governor to Richard the II<sup>d</sup>. during his Minority. Condemn’d for High Treason when the same King was made Master of himself, or rather of his Subjects. Banished to the Isle of Man; recalled from Banishment by Henry the IV<sup>th</sup> to his Estate and Honours; who when he had lived long enough for his Country, himself, and his reputation, was, together with his Wife Margaret, buried in this Place, In the Year of our Lord 1401.

“That the Sepulchral Monument of the Founder might not perish in the Ashes of this Collegiate Church, which he himself had built, these Images, snatched from the

sacrilegious Flames, were erected by the care of one of the Commissioners appointed by Act of Parliament, for the rebuilding the Town and this sacred Church, and who offers this Eulogium, such as it is, a Kind of Funeral Obsequy to the Memory of so great a Name, a Name more durable than brass or marble. Anno Dom. 1706."

Advancing nearly across the aisle we arrive at the entrance of the Beauchamp chapel. It is closely shut out from other portions of the building by a gothic doorway, upon which, prominently carved, are the arms of Beauchamp, and the cognizance of the bear and ragged staff. The door opened, it is found that the floor of the aisle is some feet above the floor of the chapel, and we descend by steps to the level of the latter.

The first impression given by a view is that the chapel bears much similarity with that of Henry the Seventh, at Westminster; but the buildings are nevertheless widely dissimilar. The many and gorgeous tombs occupying the floor is perhaps the reason why the idea of the latter building recurs to the memory. Beyond this, the characteristics are widely distinct. At the east end is a window of painted glass. On the right hand, beneath the south windows, are ancient oaken seats, the arms carved in griffins, lions, and bears. On a desk, also of an antique character, lies a copy of Gough's account of the chapel, presented by some enthusiastic antiquary in order that all who visit the chapel may have the opportunity placed within their reach, of being acquainted with the history and description of the place.

These are a few of the minor objects which strike upon the eye, when the door of the building first admits the visitor, and it is perhaps remarkable that the minutiae of a place more frequently attracts the observation upon a primary glance, than the more massive characteristics, even of a building so renowned as the Beauchamp chapel.

These minor objects are, however, soon lost by the eye,

and the whole *tout ensemble* discloses itself. The spectator views before him a sepulchral chapel in the late gothic style, not of large extent, but still of no dwarfish proportions—its size being sixty feet in length, by twenty-six in width, and a height of thirty-three feet. It has a fine eastern window, filled with stained glass of a splendid character. Upon the floor and sides are tombs, painted, gilded, the niches of some of them filled with figures, and bearing recumbent effigies. Upon the left hand is an entrance, as if to another sepulchral chapel, but the uses of which, and its description, are apart from our present subject.

There are windows also north and south, and above the doorway, entering from the south aisle, is another window, which looks into St. Mary's church. Formerly, most probably, all these windows—that is on the north and south sides and the window over the door, were filled with painted glass; but time, and, perchance, accidents happening at the fire, caused its entire or partial destruction. Portions of the old glass still remain, though the quantity is trifling.

Of all the windows, that at the east end is of course the most important. It is surrounded with niches like a hood mould in which are carved figures of saints—"thrones, dominions, virtues, principalities, and powers," finely gilded and painted. There are thirty-two of these figures, and when the sun glances athwart them, as it sometimes does from the south windows, their brilliant and gorgeous character may be well imagined. A figure intended to represent the Creator is placed at the crown of the arch, and near it are seen the armorial bearings of the Newburghs, the old Earls of Warwick—the achievement of the individual by whom the building was erected, and others connected with the family. The taste and fancy in which all the figures of this gorgeous specimen are designed is worthy the highest praise.

Surely the old sculptors and designers of such things

must have been addicted to "see visions and dream dreams," and copied the forms of things which they saw. Some of these figures are folded in their golden wings—some wield symbols of power, swords and sceptres—some bear the cross, and others carry instruments of harmony in their hands. Saints are accompanied by the emblems by which they are known to the pious upon earth. St. Margaret treads upon her dragon—Mary Magdalen bears her "precious" box of ointment—St. Barbara carries her tower and book—and St. Catherine is attended by her wheel. Such an arrangement was of benefit to those of old who came here to perform their devotions, for each man having his favorite saint, whom he supposed presided over his birth or attended him through life, was enabled by such well-known symbolism to select from the host his own peculiar portion, and pay his adorations, or make his genuflections accordingly.

The stained glass beneath this splendid framework was, when first inserted, of far brighter tones than at present, for it is found on comparison with the colouring of the figures in the sculptured border just described that much of it has faded, and consequently the contiguity of more powerful colouring renders the glass less bright than it otherwise would have been. That the colours of the glazing have dimmed considerably is evident, for the mass of colour in the superficial contents of the window is unable to subdue properly the red, blue, and gold of the niched hood mould. Still, the window itself is a fine piece of work and worthy the closest observation, not only for the excellence of the artistic workmanship, the outline and general composition of the figures, as for the meaning of its parts. Indeed, there are few windows of painted glass remaining in ecclesiastical or other buildings in England that can, for its dimensions, exceed, either in beauty, or general treatment, this eastern window of the Beauchamp chapel.

Like most other examples of ancient glass, we find the



figures have been displaced from their first positions, and a new arrangement made not in accordance with the original intention. There is an evil in this beyond causing the errors in recognition frequently occurring by following the arrangement given by an early authority, such arrangement not existing at the time of modern examination. There is also this evil. The masses of colour become sadly disturbed, such masses having been originally distributed according to the nicest balance by the artist. For instance, in this window the backgrounds of some of the figures are filled with oak leaves, and the Beauchamp insignia, the bear and ragged staff—some on blue and others on red grounds. These being displaced, of course the balance of tone is lost and the general artistic force of the window destroyed.

Mr. Nichols, in his architectural and monumental description of this chapel, has so correctly described this window, that we adopt his account as the most correct that can be supplied. That distinguished antiquary says :—

The notice given by Dugdale of this window, in its original state, is this: "In the east window there are, besides those costly portraitures in glasse of Earl Richard, with his [two] wives, and children, which in my story of his life are represented [a son and four daughters], the pictures in their full proportions of St. Alban the proto-martyr of England, St. Thomas of Canterbury, St. John of Bridlington, and St. Winifride, unto each of which [that is, to their respective shrines at St. Alban's, Canterbury, Bridlington, and Shrewsbury] the renowned Earl Richard, by his last will and testament, bequeathed his image in pure gold, weighing xx*li.* in weight, and in his surcoat of arms holding an anchor in his hand."

The present state of this window is as follows :—

In the uppermost and smallest lights are ribbon scrolls containing these mottoes, repeated throughout in couples,

*Tout que poray. Loue spencer* (sometimes *louen speter*) evidently the mottoes of the earl and his countess, Isabel Despenser.

In the next range of lights are angels holding this psalm : *Gloria in excelsis deo et in ter* [*ra par, hominibus bona voluntas.*] *Benedicamus te, adoramus te, gratias agim' tibi* [*secundum*] *gloria' tua' deus rex celestis.*

In the large lights are fourteen figures, thus disposed.

4	5	6	7	8
Saint	Saint	Saint	Ezechiél.	Saint
Thomas	(a King).	Elizabeth.		Mary.
of Canterbury.				
9	10	11	12	2
Saint	Saint	Prophet.	Isaias.	Christ.
Winifred.	Alban.			
1	3	13	14	
Duke of	Saint	Prophet.	Prophet.	
Warwick.	Mary.			

1. This figure, naturally enough, has been supposed to represent Earl Richard the founder of the chapel. It was so assigned by Mr. Gough, and so by all his copyists. But it appears from Dugdale's engravings that it is that of the Duke his son ; for the Earl looked to the south ; the Duke to the north, and he remains in his original place. He is kneeling in his surcoat or tabard of arms ; but his head has been lost, and that of one of his female relatives now supplies its place.

2 and 3. These figures are evidently companions (as indeed they are now placed), which is shown by the pattern of the rays of glory behind them. Christ wears the crown of thorns ; the female appears to be weeping, and was considered by Mr. Gough to be a *Mater dolorosa*, or the Virgin Mary lamenting at the cross.

St. Thomas of Canterbury, No. 4, is attired in his pontifical robes and holds his archiepiscopal cross. The next, No. 5, might from Dugdale's account be ascribed to St.

John of Bridlington; but the armour, royal robes, and sceptre do not agree with that saint, who was a churchman. A portion of the name remains, and it is apparently **S't's A.**

No. 6 is evidently St. Elizabeth, as is proved by the scripture quoted above her, **Unde hoc ut veniat mater d'ni.** which occurs in the 1st chapter of St. Luke's gospel, verse 43; but the scripture below the figure is **S't's Thomas 3<sup>o</sup> ca<sup>o</sup>.**

No. 7. A bearded man in green, is apparently the prophet Ezechiel, as above him are the words **non aperietur**, which read on from those in the third light of the window to the right, **Porta clausa erit**—showing that the figure originally stood there. The text occurs in Ezechiel, xliiii. 2. Before the figure are the words **Isayas 7 ca<sup>o</sup>,** which applies to the text “*Virgo pariet filium*,” over No. 12 below. Probably therefore No. 12 originally stood immediately underneath No. 7.

No. 8. The Virgin Mary again, with this clause from the *Magnificat* inscribed above her, **Eccce enim ex hoc beatam me.** Below is inscribed **Amos 1 ca<sup>o</sup>.**

No. 9. The female bearing a book is Saint Winifred, as denoted by the inscription **Winifrida.**

No. 10 is St. Alban the protomartyr of England, attired as a bishop, with a book and pastoral crook. The four lower figures, two on each side, are all prophets. Above No. 12 are the words **Virgo pariet filium**; he is evidently therefore Isaiah, in whose 7th chapter that text occurs; above No. 13 only a few imperfect letters; above No. 14, **Exurge deus me . . . s't'a parens** (disjointed pieces).

The backgrounds of the figures are diapered with bears and ragged staves, oak-leaves, and other insignia of the Beauchamps. Nos. 4, 6, 10, 11, 13, and 14, on a blue ground; and Nos. 5, 7, 8, 9, 12, on a sanguine ground.

It is supposed that the visitor has not yet moved from the entrance doors, where the view of the chapel first

opened upon him. Let him now withdraw his eye from the gorgeous window and its resplendent hood-mould, as its border may be termed, and advance towards the tombs that occupy the floor.

A stately monument in the centre of the chapel first attracts his attention—the largest and the noblest of the series. It is of the altar form. Its sides are covered with tabernacle work and niches, in which are fourteen weepers, figures, relatives of the deceased, who are supposed to lament the death of their friend, attendant angels, and quatrefoils in which are placed escutcheons bearing the achievements of the family. These statues were cast, and then carved in brass, and formerly highly gilt, portions of the gilding still remaining in the folds of the dresses. Upon the upper surface of the tomb, on a slab of purbeck marble lies the brazen effigy of a knight, in armour. His head rests upon a helmet, and at his feet are a griffin and a bear. Upon his head is a coronet, and above, supported from the tomb, are six hoops of brass kept extended by five transverse rods, on which formerly was hung a pall of velvet to keep the figure reverently from the dust, and was during the time of its use called a hearse.

This tomb is that of Richard Beauchamp, Earl of Warwick; he died in 1449, and the Beauchamp chapel was erected in order to enshrine his own bones and those of his family who followed after him to that bourne from whence no traveller returns, though from the circumstance that his successors became entitled to the patronage of the great abbey of Tewkesbury, they, at their own deaths, chose the latter as a place of sepulture.

Round the edge of the tomb runs the following inscription in black letter, and at each point where the epitaph passes from one side or end of the tomb to another, the break is filled with the integral parts of the Beauchamp cognizance—the bear—the staff. At the conclusion of the inscription this is repeated three times.

“Preieth devoutly for the Sowel whom god assoille of one of the moost worshipful knyghtes in his dayes of monhode & conning Richard Beauchamp late Eorl of Warrewik lord Despensers of Bergavenny, & of mony other grete lordships, whos body resteth here under this tumbre, in a fulfeire vout of Stone set on the bare rooch, thewhich visited with longe siknes in the Castel of Roan therinne decessed ful cristenly the last day of April the yer of oure lord god MI CCCCxxxix, he being at that tyme Lieutenant gen’al and governor of the Roialme of Fraunce and of the Duchie of Normandie. by sufficient Autorite of oure Sov’aigne lord the king Harry the vi. thewhich body with grete deliberacon’ and ful worshipful condiut Bi See And by lond was broght to Warrewik the iiij day of October the yer aboveside, and was leide with ful Solenne exequies in a feir chest made of Stone in this Chirche afore the west dore of this Chapel according to his last will And Testament therein to rest til this Chapel by him devised i’ his lief were made. Al thewhuche Chapel founded On the Rooch, And alle the Membres therof his Executours dede fully make And Apparaille by the Auctorite of his Seide last Wille And Testament And thereafter By the same Auctorite They dide Translate fful worshipfully the seide Body into the vout aboveside, Honored be god therfore.”

The next tomb of interest, and perhaps one which should have stood first in consideration, is that of Robert Dudley, Earl of Leicester—the Dudley of the days of Elizabeth, the Dudley of Kenilworth and of Sir Walter Scott. It stands against the north wall of the chapel, and is of that debased Italian, mixed with gothic, prevailing in the age of Elizabeth. Mr. Nichols, whose description we minutely compared with the monument itself, and can testify to its correctness, shall again inform us of its architectural features and the inscription it bears.



This is a very lofty mural monument, erected against the north wall of the chapel. The canopy is in the form of a circular arch, supporting a heavy entablature, and flanked by two pair of Corinthian pillars. On an altar tomb beneath are the effigies of this very prominent character in the court of queen Elizabeth, and that of his third countess, Lettice, daughter of Sir Francis Knolles, K.G. The Earl is in a suit of armour and a mantle, on the left shoulder of which is embroidered the badge of the order of the Garter. On his breast is the collar of the French order of St. Michael, but no collar of the Garter ; but there is a garter round his left knee. He is bare-headed ; his beard large and square, his hands united in adoration ; his feet placed on a pair of gauntlets. The heads of both effigies rest on cushions ; the Countess's feet are without support. She is attired in peeress's robes, with a circlet of jewels round her head, and a high ruff. The metal coronets, one of which is gone, were comparatively modern additions.

On a tablet within the arch is this inscription :—

“DEO VIVENTIUM S. Spe certa resurgendi in Christo hic situs est illustrissimus ROBERTUS Dudleyus, Johannis ducis Northumbriæ, comitis Warwici, Vicecomitis Insulæ, &c. filius quintus, Comes Leicestriæ, Baro Denbighie, ordinis tum S. Georgii, tum S. Michaelis eques auratus, Reginæ Elizabethæ (apud quem [*sic*] singulari gratiâ florebat) Hippocomus, Regiæ Aulæ subinde Seneschallus, ab intimis Consiliis ; forestarum, parcorum, chacearum, & citra TRENTHAM summus Justiciarius, excercitûs Anglici à dicta regina Eliz. misi in Belgio ab Anno MDLXXXV<sup>o</sup>. ad Annum MDLXXXVII. Locum-tenens et Capitaneus generalis, provinciarum Confederatarum ibidem Gubernator generalis, et præfectus, Regniq' ANGLIÆ locum-tenens contra Philip-pum II. Hispanium numerosa classe et exercitu Angliam MDLXXXVIII. Invadentem. Animam Deo servatori reddidit

anno salutis MDLXXXVIII. die quarto Septembris ; optimo et charissimo marito mœstissima uxor LETICIA, FRANCISCI KNOLLES ordinis S. Georgii equitis aurati, et Regiæ The-saurarii, filia, amoris et conjugalis fidei ergo, posuit."

Within the arch are sixteen small flags, which were painted with armorial bearings, some of which are now defaced ; but they were mostly the same as the following quarterings, which appear on a shield in the front of the tomb : 1. Sutton ; 2. Dudley ; 3. Gu. a cinquefoil Erm. old Earls of Leicester ; 4. Grey ; 5. Ar. a cross flory Az. Malpas ; 6. Hastings ; 7. Valence ; 8. Vairy Or and Gu. Ferrars of Chartley ; 9. Az. three garbs Or, Earls of Chester ; 10. Gu. seven mascles Or, Ferrars of Groby ; 11. Talbot ; 12. Beauchamp ; 13. Newburgh ; 14. Berkeley ; 15. Lisle ; 16. Lisle.

The cornice of the tomb is carved with alternate cinque-foils (the arms or badge of the Earldom of Leicester) and ragged staves ; and some of the pannels in front, and also the columns, are carved with a cinquefoil inclosed within four ragged staves, bent into a circle ; there are also several repetitions of the arms of Dudley impaling Knolles—quarterly, 1 and 4, Azure, semée of crosslets, a cross moline voided Or ; 2 and 3, Gu. on a chevron Ar. three roses of the First. The shield placed at the head of the monument is supported by two lions, one blue and the other white ; and there were three crests, the central one a bear and ragged staff, between two of a lion's head rising from a coronet, one of which is gone. Motto, DROIT ET LOYAL. The crowning point of the whole monument is a figure of a bear and ragged staff.

By the side of this tomb hangs a wooden tablet with this inscription, in black letters on a gilt ground :—

UPON  
THE DEATH OF THE  
EXCELLENT AND PIOUS

LADY LETTICE COUNTESSE  
OF LEICESTER WHO DYED  
UPON CHRISTMAS DAY  
IN THE MORNING. 1634.

Look on this vault, and search it well,  
Much treasure in it lately fell.  
We are all rob'd, and all do say  
Our wealth was carryed this away ;  
And that the theft might nere be found  
'Tis buried closely under ground :  
Yet if you gently stir the mould  
There all our losse you may behould.  
There you may see that face, that hand,  
Which once was fairest in the land.  
She that in her younger yeares  
Match'd with two great English peares ;  
She that did supplye the warrs  
With thunder, and the court with stars ;  
She that in her youth had bene  
Darling to the maiden Quene,  
Till she was content to quitt  
Her favour for her favouritt.  
Whose Gould thread when she saw spunn,  
And the death of her brave sonn,  
Thought it safest to retyre  
From all care and vaine desire,  
To a private countrie cell,  
Where she spent her dayes so well,  
That to her the better sort  
Came, as to an holy court ;  
And the poore that lived neare  
Dearth nor famine could not feare.  
Whilst she liv'd, she lived thus,  
Till that God, displeas'd with us,  
Suffred her at last to fall,  
Not from him, but from us all ;

And because she tooke delight  
 Christ's poore members to invite,  
 He fully now requites her love,  
 And sends his angels from above,  
 That did to heaven her soul convey  
 To solemnize his owne birth day.

GERVAS CLIFTON.

Who can look upon this monument and not recur to the deeds of Robert Dudley, Earl of Leicester? Power, pomp, magnificence, were his while on earth, but now how equal is his level with more common dust. What now remains of Leicester but the memory of his misdeeds? The imagination dwells upon his Castle of Kenilworth, its pomp and state, but reverts painfully to the lonely manor-house of Cumnor, and the unfair death of Amy Robsart.

In the chapel is also a table monument with effigy erected to Ambrose Dudley, Earl of Warwick, who died 1589. The figure is represented in white and gilt armour, a green cloak or mantle, on which is given the badge of the order of the Garter. His head is uncovered—his hands raised in prayer, and a bear lies at his feet, chained and muzzled. On the sides of the tomb are shields of arms, and short inscriptions relative to his three marriages. His epitaph runs as follows:—

“Heare under this tombe lieth the corps of the L:  
 Ambrose Duddeley who after the deceases of his elder  
 bretheren without issue was sonne and heir to John Duke  
 of Northumberlande to whom Q: Elizabeth in ye first  
 yeare of her reigne gave the manors of Kibworth Beau-  
 champ in the county of Leye: to be helde by ye service of  
 beinge pantler to ye kings & quenes of this realme at  
 their coronations which office and manor his said father  
 and other his ancestors Earles of Warr: helde. In the  
 seconde yeare of her reigne ye said quene gave him the

office of Mayster of the Ordinaunce. In the fowrth yeare of her sayd reigne she created him Baron Lisle and Erle of Warwyk. In the same yeare she made him Livetenant Generall in Normandy and duringe the tyme of his service there he was chosen Knight of ye noble Order of ye Garter in the twelvth yeare of her reigne ye said Erle & Edward L: Clinton L: Admerall of England were made Livetenantes Generall jointely and severally of her Maties army in the north partes. In the thirteenth yeare of her reigne the sayd quene bestowed on him ye office of chief Butler of England, and in the xvth yeare of her reigne he was sworne of her Prevy Counsell. Who departinge this lief wthout issue ye xxish day of February, 1589, at Bedford Howse neare the city of London, from whence as him self desired his corps was conveyed and interred in this place neare his brother Robert E: of Leyce: & others his noble ancestors weh was accomplished by his last and welbeloved wiefe ye Lady Anne Countes of Warr: who in further testimony of her faythfull love towards him bestowed this monume't as a reme'brance of him."

The only two other monuments in the chapel we care to notice are, one erected to the memory of Robert Dudley, Lord Denbigh, who died 1584, and the second to Lady Katherine Leveson, wife of Sir Richard Leveson, of Trentham, who was of the Dudley family.

But stay! let us not leave this charnel-house of the great without a reflection. Do no thoughts steal into the mind as we linger in contemplation among these gorgeous tombs—these painted sepulchres of great and notorious men? Close the ponderous gates through whose jaws we entered. How hollow strikes the sound as they fall upon their hinges. Sit on these steps, down which we descend to the floor which covers all this dust, the atoms of which, when endued with the spirit of life, filled the world with wondrous action. Why should not these



doors enclose us with the years, as with the dead that are past—shut us out from the living time as they shut us in with the puppets of time gone? They can, they do, and as the murmurs of their closing sounds die away we are wafted backward, as the spirit sometimes feels itself borne on the wings of a vision, to the years when proud Leicester, who lies yonder in his painted sepulchre, forced his presence on maiden royalty, and stopped neither at the shedding of blood nor giving of poison to follow the path that should lead him, as he supposed, to the throne.

How the gloom thickens! Yon painted oriel becomes dark, and the figures that fill its storied panes fade into more sombre hue as the light closes dimmer. And yet the outlines of the images become marked more distinctly as the darkness increases. Midnight seems to hang about the roof, and huge curtains of some impenetrable material—yet intangible to mortal touch—draw their own mysterious folds athwart the windows. And now the mists from vaults that have known no tenants but such as death gave, creep from the recesses to which the sun drives them during the day, and rising upward hover, spectre-like, about the tombs.

This is an awful place. The heart beats painfully in the bosom, for it feels, though it asks not with what it is confronted. The grim king himself reigns triumphant here, and this is his temple. Standing in the summer or winter gloaming, beneath the open sky, surrounded by the graves of the forefathers of the hamlet, within the simple bounds of a village grave-yard, no overwhelming thoughts of death press upon the spirit. The verdant sod—the simple record on the head-stone—the free air—the birds full of life caroling their song to the departing day—the smoke rising from the village as it lies amid folding hills close at hand—all these serve to rob death of his power. There, mute inglorious Miltons, and Cromwells, guiltless of their country's blood, sang their verse or urged their mimic wars against the petty tyrant of their fields, surrounded by the

same scenes and objects as now lie around them in their sleep. Not so here. Life in its most stirring aspects ; pomp in its most gorgeous array ; the tournament—the battle field—the feasting hall—the council of state—such filled the lives of those whose sepulchre this is ; and perchance not a thought of death entered the portals of their thoughts, till with his icy hand the grim king of terrors chilled the current of their action, and with sudden touch knit them up in cold obstruction for ever.

He who lies in the centre of this house of the dead, his effigy at full length on his tomb, and above it a brazen hearse on which formerly hung his pall of velvet, was long renowned for his wisdom and his valour. As before observed, the chapel was built for this same Richard Beauchamp. The timber and stone survive almost the memory of his deeds, for at best these latter are but echoes surviving the acts themselves, and which perchance would ere this have died away did not this gorgeous place of sepulture serve to revive them. A voice comes out of the beam, and a sound out of the wall, and truly are they heard within this sanctuary.

This tomb stands in the centre of the chapel, and therefore attracts the eye more fully than others standing about it. The more so at this our own moment of observation, for through yonder window falls a ray of strong light upon the rods of the brazen hearse erected over it, and lights them up like a series of glowing lines. How strongly the gleam falls. Surrounded by the increasing darkness, even the minute enamelled armorial bearings stand out in sharp relief. Three chevrons, a fess between six crosslets, a chevron ermine, and various devices, are distinctly visible, while others are imperfectly traceable when the brightness flickers upon them.

But the eye soon leaves this monument, with all its gorgeousness and interest, to dwell on that erected upon the north wall of the chapel, recording the memory of Robert Dudley, Earl of Leicester—a being whose brilliant

course passed as a comet through its appointed orbit, and like the stories of comets told of old, shook upon his path both pestilence and war—or if not *such* horrors, others as dread and wasting in their effects upon humanity—poison, the dungeon, and assassination by the steel.

Let the records of history enumerate this man's deeds. We enter not upon them here. Posterity, that seldom blackens the character of man without full cause, has done but little to remove the stigma which hung upon his life. No vow, no strong sympathy which linked other men to their species, checked his ambitious course, or saved a single enemy his designs had marked. He died feared, detested, the suspected victim of poison. This narrow tomb, with its heavy entablature and cumbrous effigies, is rather a circumscribed world for one who looked to rule the monarch of the world herself—Elizabeth. Yet here he lies, and most probably his dust owns plenty of space even in its circumscribed corner, where it can repose itself and conserve its dignity. What if the dead *do* after all rise from their prison-houses and wander about holy places in which they are inurned. Milton says, "Millions of spiritual creatures walk the earth" unseen by mortals; and Shakspeare, whose power to look into a world unseen by others, none can gainsay, tells us the dead revisit

"Sad, the glimpses of the moon, making night hideous."

If we allow this more than poetical vagary, and acknowledge its possibility, can we deny these disembodied spirits the powers of thought, of memory, of all the nature of a sentient principle separated from the grossness of the body? Assuredly not. And then what follows here? Why, this chapel, into whose gloomy space so closely has the evening now fallen that the eyes can scarcely penetrate beyond its first tomb, has become a second Hall of Eblis, crowded with its shadows, each with a hand upon its breast, the depository of the records of all the actions of a good or evil life.

There is wisdom to be gathered in these ancient places, of great worth to the living. The Beauchamp Chapel may serve as a moral cave in which men may, if they enter, become wise. Graves, though silent to the ear, yet speak with mighty voice to the inner sense, and none can visit this sepulchre and not feel his close neighbourhood with death and with antiquity, render him a wiser and a better man.

J. W.

1844.





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ARCHITECTURE.

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## ECCLESIASTICAL ARCHITECTURE.

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### NEW BUILDINGS AND RESTORATIONS.

It may perhaps be safely pronounced that since the days when this country possessed priest-architects, and the church was the great builder, always at work, so large a number of ecclesiastical structures have not been erected as during the last few years.

That talented and indefatigable architect, A. W. Pugin, has alone had within the year the following structures in course of erection or restoration, and some of his eminent brethren have not fallen short of an equal number.

IRELAND.—THE CATHEDRAL, ENNISCORTHY—a large decorated cruciform church.

A CONVENT at WATERFORD—a large conventual building in the early style, with cloister, refectory, chapel, chapter-house, and large schools.

ENGLAND.—THE COLLEGIATE CHURCH OF ST. CUTHBERT. St. Cuthbert's College, DURHAM—a large decorated building, with a choir and ante-chapel, separated by a rood screen with two altars under it. The choir will contain 140 stalls of oak—on the south side a Lady chapel. The east window represents in stained glass the Trinity of

the English church. The church is connected with the college by cloisters. On the north side is a bell turret. The east end of the choir is fitted with sedilia, and throne for the bishop. The ceiling is arched, panneled, ribbed, and ornamented with gilding and painting. The floor is laid with encaustic tiles.

THE CHURCH OF ST. JOHN, KIRKHAM, Lancashire—a parish church in the early decorated style, with tower, spire, nave, aisles, and clerestory—a deep chancel separated by stone rood screen—two chapels, St. Marie's and Holy Cross, separated from aisles by carved oak screens. In the chancel, stone sedilia with angels in quatrefoils, holding chalice, gospels, and crewetts—emblem of the priests, deacon, and sub-deacon—the high altar of stone surmounted by a richly carved reredos with cherubim on wheels. The windows of chancel and east chapel filled with stained glass.

The new GATEWAY of St. Mary, Magdalene College, OXFORD, in place of the old Italian gateway demolished. Over the entrance archway are three niches, two in the side buttresses and one in centre, containing images of St. Mary Magdalene, St. John the Baptist, and William Waynflete the founder, in his episcopal habit, holding a model of the college in his hand.

On each side of the centre niche are two pannels containing the arms of king Henry the Sixth, and of the college, supported by angels, and surmounted by roses with the crown of the king, and lilies with the mitre for the bishop.

The gate is surmounted by a stone cross terminating at each extremity with lilies, and resting on a high wreathed coping. On the sides of the gate are two shields with emblems of St. Peter and Paul, and between them a niche with an image of the Virgin with our Lord, all commemorative of the saints in whose honour the original dedication of the college was made.

In the label over the archway is the founder's motto in

black letter, interspersed with lilies. In the spandrels are two badges referring to the foundation of the college. The gates are of oak strongly framed and braced, provided with a wicket pierced with lilies and W. W. in reference to the founder.

ST. MARY'S CHURCH, BEVERLEY—put in complete repair.

PARISH CHURCH, WYMESWOLD, Leicestershire. The aisles are rebuilding in the decorated style, with new south porch; the western gallery removed, and the tower arch thrown into the church. The entire building restored to its original beauty.

ST. MARY'S, Edmund Street, LIVERPOOL—a large parochial church, containing nave and aisles with the chancel screened off from the length of the nave. Style, early decorated, with high roof and clerestory. A lady chapel at east end of north aisle and a baptistery at the west end. A large tower at the south-west angle taken out of the length of the church to be finished with a spire, 160 feet high. No gallery whatever in the main building, but seated with open benches.

The CHURCH of St. Mary the Virgin at NEWCASTLE—a full description of which will be found at page 349.

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NEW CHURCH OF ST. NICHOLAS, AT EAST GRAFTON, IN  
THE PARISH OF GREAT BEDWYN, WILTS.

This church, built in a most picturesque situation, on land given by the Marquess of Ailesbury, and founded upon a hard and solid bed of green sand, was consecrated by the Lord Bishop of Salisbury, on the 11th of April, 1844, being the second anniversary of the day on which the first stone was laid, in the trench at the east end of the intended building, by the Rev. John Ward, vicar of Great



Bedwyn. The whole of the foundations up to the ground line were completed in the course of three weeks, when it was expected that the Marquess of Ailesbury and the Earl Bruce, with a party of ladies and gentlemen, would be present on the 3rd of May, for the purpose of laying the first stones above ground. Accordingly a large block of squared freestone and several smaller blocks and plinth stones were prepared for the occasion. The day proving auspiciously fine, a vast concourse of the neighbouring population flocked early to the spot, and were gratified by witnessing an event, which would ultimately place the House of God in a district lying at a great distance from the parish church, occupied by several hamlets, and containing a population of more than 1000 souls.

After prayer said by the vicar, the noble Marquess, provided with a silver trowel, laid the principal stone exactly at the centre of the east end of the apse. He then placed a few coins of the reigning queen within a cavity made in the stone, and over these an inscribed brass plate, protected by another of zinc. The Earl Bruce laid on the plinth stone, and in the course of another hour a large number of stones were laid by other persons present, on either side of these central blocks. The inscription on the brass plate is as follows:—

IN . NOMINE .

DEI . OMNIPOTENTIS .

BEATISSIMÆ . ET . GLORIOSISSIMÆ . TRINITATIS .

PATRIS . FILII . SPIRITUS . SANCTI .

AMEN .

LAPIS . HIC . PRIMARIUS . CAPELLÆ . IN . NOMINE . S .

NICOLAI . DICANDÆ . DEPOSITUS . III . DIE . MAII .

ANNO . SALUTIS . M.DCCCLII .

REGINÆ . VICTORIÆ . V .

A . CAROLO . MARCHIONE . AILESBURENSI .

ASSISTENTE . EI . GEORGIO . GUL . FRED . COMITE . BRUCE .

REGENTE . ECCLESIAM . SARISB . EDVARDO . DENISON .

## EPISCOPO .

DECANO . ECCL . CATH . SARUM . HUGONE . NICOLAO . PEARSON .

HUIUS . LOCI . OFFICIALI .

PAROECIÆ . BEDWYN . MAGNÆ . VICARIO .

JOANNE . WARD .

BENJAMINE . FERREY . ARCHITECTO .

The building was completed in April, 1844, as above stated; and, as it is one that does infinite credit to the architect, from the strict propriety of its design and the ecclesiastical order of its arrangement, and also to those noblemen already mentioned, by whose taste, pious liberality, and catholic spirit, he was enabled to carry out his intentions to the fullest extent, we have determined to give an ample description of the structure and the disposition of its several parts.

The style adopted is that which prevailed during the former part of the twelfth century, the period of the reigns of Henry the First and Stephen; and the examples chiefly consulted, were the church at Than, near Caen, in Normandy, Castle Rising church in Norfolk, and the ruins of the conventual church at Ely, the latter supplying ideas for the enrichments of the interior.

The plan embraces the usual features of a plain country village church, and consists of a nave with aisles, a chancel terminated with a semi-circular apse, and a tower rising above the west end of the north aisle and engaged therein. The nave and aisles are 63 feet 9 inches long in the interior, and the whole width 40 feet, which is thus divided; 19 feet to the nave, 8 feet 8 inches to each aisle, and 1 foot 10 inches to the diameter of the circular piers, which separate the nave from the aisles. The south range consists of four piers, with a half pier at each end, on which rest five semi-circular arches; the north arrangement is similar, except that in place of the westernmost arch, a wall is built to support the south face of the tower; this wall is pierced with a narrow doorway, having chamfered edges continued

across the head, which is a square trefoil. The east wall of the tower is supported by an arch thrown over between the south wall and the wall of the north aisle. The capitals of the nave piers are sculptured from different designs of the style in which the church is built, and have a very excellent effect; but the mouldings of the arches are for the present left in imbostrum; above them rise the clerestory walls, divided into five bays by corbels and circular shafts, whose capitals support the timbers of the roof. In the centre of each bay is a narrow round-headed slit, which, with the western triplet and the single windows in the aisles, give a sufficiency of light to the interior. The centre passage, with a considerable width at the east and west ends, is paved, at the expense of the Earl Bruce, with plain, yellow, and red encaustic tiles, laid diamond-wise in alternate colour; the rest of the floor is boarded, and is fitted with low massive benches, having plain moulded ends, wide seats, and convenient kneelings. There are only 80 appropriated sittings out of 460, the whole of which are open and exactly similar in construction and in every other respect. The pulpit and prayer desk are of oak wainscot, ornamented with bases, shafts, and capitals, connected by an intersecting arcade. The pulpit is octagon, and is placed on the south side of the chancel arch, access being given to it through a passage which has its entrance in the chancel: the prayer desk, which is square with an open entrance, stands on the opposite side.

A shield, containing the arms of queen Victoria, and having under it a scroll with the text, "Fear God, honour the Queen," is admirably executed in coloured glass by Willement, and inserted in the centre light of the western window. The effect of this arrangement is very excellent, and far preferable to the coarse painting usually found in village churches.

Before we quit the nave, we must notice the font given to the church by the vicar's children. It is placed within the angle formed by the south wall of the tower and the

wall of the west end, and thus is near to the west and principal entrance. It is elaborately sculptured from a block of the finest Painswick stone, and rests on a square base, having the upper edge chamfered on all sides, and on the face towards the east a Norman cross. The whole is set upon an oblong step, used for kneeling when the sacrament of baptism is administered. The plan of the font is circular, the circumference of its plinth touching the four inner edges of the chamfered base. On the plinth rest seventeen three-quarter Norman shafts, set at equal distances from each other; from the capitals of these springs an interesting semi-circular arcade, composed of simple mouldings, highly relieved. The upper or lip moulding of the font does not rest immediately on the arcade, but with a hollow between, projects to the same circumferential dimensions. The basin is fitted with a massive lining of lead, having a valve and pipe at the bottom communicating with a drain, which is carried under the steps of the west doorway to some distance from the walls of the church. The margin of the lead basin lies flat on the lip of the font, and is composed of a circular moulded rim channeled for the reception of the following inscription, which is in raised Norman letter, cast in lead and soldered to the rim :—

SECUNDUM MISERICORDIAM SUAM SALVOS  
NOS FECIT PER LAVACRUM REGENERATIONIS ET  
RENOVATIONIS SPIRITUS SANCTI.

The cover is of varnished oak, turned with a rabbet on the under edge, which fits the circle of the basin and rests on the inner edge of the leaden rim, leaving the inscription always visible. It is flat and ornamented with iron scroll work, arranged in a cruciform pattern, from the centre of which rises a plain Norman cross. The dimensions of the font, which has been exactly copied from an ancient example at Welford, in the county of Berks, are, together with the base and step, as follows :—

	FEET.	IN.
Whole height from the pavement . . . . .	3	6
Height of step . . . . .	0	6
Height of base . . . . .	0	11½
Height of font . . . . .	2	0½
Diameter of font . . . . .	2	6
Diameter of basin . . . . .	1	9¾
Depth of basin . . . . .	0	10½

From the nave we proceed by three steps, under a tall massive arch, three feet thick, to the chancel, which is composed of two parts; first, a square of sixteen feet, and beyond this, raised on another step, a semi-circular apse, the radius of which is eight feet, the whole length being, with the space occupied by the three steps under the entrance arch, twenty-seven feet.

This part of the building is crowned by a vault semi-circular over the square part, and semi-domical over the apse. It springs from a string course moulding, and is divided by ribs supported on corbels and on the two vaulting shafts, which separate the apse from the rest of the chancel. The only light admitted to the chancel is through three round-headed narrow slits in the apse: they have deep splays edged with a shaft on either side supporting a roll moulding over the arch. A string course runs round the apse at the base of the windows, and another at the springing of the window arches; between these strings is a low arcade stopped by the windows and exhibiting one arch between the vaulting shafts and the first window on either side, and two arches between these and the centre light. Over the arcade are written, in illuminated Norman characters, the Lord's Prayer, the Creed, and several sentences of scripture relating to the holy eucharist. Under the windows is a sheet of highly gilded zinc plate, about eighteen inches wide, and twenty-five feet long, lining the concave of the apse between the vaulting shafts: the centre of the plate over the altar is inscribed with the text, "This do in remembrance of me," in large letters, and at



the sides are the first and second tables of the Decalogue, the whole very richly painted. The splays of the windows, the spandrels and recesses of the arcade, are also highly decorated with painted Norman scroll pattern in divers colours, harmonizing with the stained glass in the three windows.

Five subjects from the history of our Saviour's life, in circular compartments, occupy the centre light, namely, at the bottom, the Adoration of the Magi, and above, in succession, the last Supper, the Crucifixion, the Rising from the Tomb and the Ascension into Heaven. The side lights represent emblems of the four Evangelists and of the Holy Trinity, the IHS and the Alpha and Omega.

These windows were a present from the Marquess of Ailesbury. The floor of the chancel and apse is laid with Messrs. St. John and Barrs' glazed encaustic tile, also given by the noble Marquess, the pattern being the most ancient that could be procured. The chancel pavement is disposed in squares, comprising in the centre a large cross, the arms of which extend to the edges of the floor, and contain between them a smaller cross in each angle, the ground being filled in with plain red tile. In the apse the tiles are laid diamond-wise, exhibiting a triple arrangement intended to be symbolical of the holy Trinity. The arrangement of the tiles, the decoration of the east end, and the stained glass, are in Willement's happiest style, and, together with the architecture, give a combined effect which is rich and solemn in the extreme.

The altar is built about fourteen inches from the east end. The material is a dark-coloured polished marble, worked to the shape of a tomb, and ornamented at the four corners with engaged Norman shafts. The top slab has a chamfer cut in chevron pattern running along the under edge, and the plinth has a simple chamfer on the upper edge. In the centre of the front is an engraved cross pattée within a nimbus, both of which are gilt. The whole height of the altar is three feet two inches; the

length of the slab, six feet two inches; and the width two feet nine inches. A magnificent crimson velvet covering, trimmed with gold lace fringe and tassels, was the gift of the Countess Bruce, as were also the cushions in the prayer desk and pulpit. The vessels for the service of the holy communion, designed from ancient examples by W. Butterfield, Esq., were presented to the church by the Vicar of Great Bedwyn, and are contained in an iron-bound oaken chest.

The alms or offertory dish, measuring fourteen inches across the outer rim, and eleven inches across the basin, is embossed with an elegant design, comprehending the letters IHS in the centre, encircled by a flowing scroll-work pattern of leaves and tendrils. Beyond this pattern is the following inscription running round the basin:

**“Tua sunt omnia Domine et de tuis dedimus tibi.”**

The basin within the margin is gilt, but the margin itself is left in plain polished silver relieved only by a small edging pattern. The paten is gilt throughout, and the whole diameter is  $8\frac{1}{2}$  inches. The interior concave measures  $6\frac{3}{8}$  inches across, and represents the Agnus Dei within a nimbus, and this again within a foliated sixfoil in a circle; the margin bears the legend,

**“Agnus Dei Filius Patris qui tollis peccata mundi  
miserere nobis.”**

There are two chalices of silver, similar to each other and gilt only within the cup. They are  $7\frac{3}{4}$  inches high, and the cups  $4\frac{3}{4}$  inches across with a depth of  $2\frac{3}{4}$  inches. The stems are hexagon, with a hollow embossed knob in the centre, and the feet are also hexagon, spreading out to sixfoil bases. The shape of the flagon is taken from the well-known altar cruet in the chapel of S. Apolline in Guernsey. It is of silver, measuring  $10\frac{1}{4}$  inches high,

and in the diameter of the body, which is spherical,  $4\frac{1}{3}$  inches. The cover, handle, spout, and bands are richly gilt.

In passing from the chancel to the western entrance, a view is obtained of the organ, which is well placed at the west end of the north aisle; the case is designed in the Norman style, and the pipes are richly diapered in gold and colour.

A few observations on the simple arrangements of the exterior will conclude our notice of this church. The western façade is the most interesting portion on account of the variety and just proportion of its outline, as well as from its being more highly enriched with ornament than the nave and aisles. The tower stands at the north end, slightly projecting beyond the line of front. Its dimensions are about fourteen feet square, by fifty-five feet high, and the lower story is supported by shallow buttresses: on the north side is a recessed doorway, the mouldings of which rest upon shafts, and are ornamented with chevron work. The second story is almost without ornament; there is a narrow slit in the west face, and a shaft at the angles, which rises from the base of the tower, and is continued to the corbel table at the top. The upper story has on each face, three unequal recesses or pannels with semi-circular heads. The centre is very considerably larger than those on each side, and is further recessed under an interior arch resting upon shafts; within this, the wall is pierced with two round-headed openings, similarly supported, a simple cushion capital being used throughout. This arrangement of the central pannel is similar to that of the triforium in the transept and nave of Ely cathedral. A corbel table, projecting over the upper edge of the tower, supports a low stone spire or pyramid, surmounted by a cross crosslet of iron, the arms of which are connected by a gilded nimbus: at the four angles of the pyramid, immediately above the corbel table, are symbolic representations of the Evangelists, admirably carved.

The composition of that part of the west front, which answers to the nave within, is very perfect: the lower part consists of a doorway, connected by a string course with two Norman shaft buttresses of uncommon form, which abut against the interior nave walls, and die in a string course running under the centre window: the entrance is composed of three receding arches; the two outermost resting on shafts, and having mouldings of extremely rich indented and chevron work, filled in with a leaf pattern: the inner arch is edged with a cable moulding, which is continued down to the base. The centre light is also deeply recessed, and ornamented with chevron mouldings springing from shafts on either side: it is flanked by an intersecting arcade filling out the front; within each intersection is a circular-headed pannel, two of which, nearest the centre light, are pierced and form with it a very noble triplet within. The gable rises in excellent proportion above the window, and its steep coping is terminated by a cross modeled from that on Than church.

The west end of the south aisle has a recessed and ornamented window, and also a buttress of slight projection. In the clerestory, aisles, and chancel, the windows are quite plain; between them are shallow buttresses, dying in corbel tables above, the corbels being the only parts that have any ornament, but this is much varied. In the angle between the chancel and the south aisle is a circular projection, in which is contained the passage to the pulpit.

It remains only to state that the church is built of a rough oolite ragstone, flat in its structure, and admirably adapted for bonding; it is hammered into something like a plain surface outside, but not squared. The quoins, buttresses, jambs, and ornamented parts are of the best Bath stone, and the whole of the inside of the church is lined with stone of a secondary description, which is

squared and laid in regular courses. The roofs are of very good pitch and are covered with slate. The east gable has a cross similar to that on the west end.

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CHAPEL OF ST. MARY THE VIRGIN, NEWCASTLE-UPON-TYNE,  
ERECTED 1844.

The ancient Hospital and Church of St. Mary stood at no great distance from this edifice, and by a singular coincidence, the latter was consecrated as a place of worship, within a month or two after the old chapel of the Virgin had been removed by the corporation of Newcastle.

The peculiar form of the ground purchased for the site, rendered it a task of some difficulty for the architect (Mr. A. W. Pugin) to provide the utmost possible accommodation without sacrificing the characteristics of a christian church. It was at once obvious that the limits of the site from east to west did not admit of an extended nave and chancel, except upon a proportion too small to be considered for a moment. By prolonging the aisles on either side of the chancel, Mr. Pugin has provided additional space for worshipers, while the due distinction between nave and chancel has been internally preserved.

EXTERIOR.—The church consists of a nave and chancel under one unbroken line of roof. The length of the nave is 95 feet, and of the chancel 37 feet, while the breadth of each is 25.

The aisles are of similar extent, and are 15 feet broad, with small chapels at the east end of each. The whole forms an edifice standing south-east and north-west, with three gables at either end, ornamented with devotional crosses. The centre gable and roof, which covers the nave and chancel, is a few feet higher than those of the aisles.



The building is of the decorated period of English architecture.

The confined limits of the ground from east to west (not quite 150 feet) would not admit of the tower occupying its usual, or at least its frequent, position, at the west end of the nave, and the architect therefore adopted the somewhat novel, though by no means unprecedented, expedient of placing the tower over the porch on the south side of the building. But the peculiar advantage of this arrangement in the present instance cannot be justly appreciated, until the spire is carried up to its full height of 160 or 180 feet. As yet only a portion of the tower is erected sufficient to form the porch, nor can this little be regarded as finished, for the groined roof beneath the belfry is still wanting. On the south side of the church, towards the east end, is the sacristy and a small cloister.

The church is of free-stone, of remarkably fine quality, the produce of the quarries in the immediate neighbourhood. The whole is of ashlar work.

The buttresses are plain, with offsets, and terminate in triangular heads a little below the roof. On the north, east, and west sides, the church is bounded by the street, and a drain has been carried between and through the buttresses, protected externally by a six-feet wall, so that the space between the buttresses is completely filled, and no angles are visible for upwards of six feet from the ground.

There are two entrances, one on the west, by a finely moulded doorway, the other on the south side by the porch beneath the tower. Above the inner doorway of the porch is a canopied niche, containing a figure of the Virgin. The outer doorway of the porch is of vast strength and seems much too massive for the slight superincumbent weight.

On either side of the great west window is a canopied niche, containing the images in Caen stone of St. Cuthbert and of the Venerable Bede. The former is clothed in his episcopal robes, and bears his pastoral staff in the left hand while he holds the head of St. Oswald in the right; the latter

bears a book in a pouch. There is also a small niche and figure in one of the buttresses of the north side.

INTERIOR.—The great east window of the chancel contains in stained glass the genealogy of our Saviour from the root of Jesse, and is the gift of a catholic family in Newcastle. At the east end of the north aisle is the chapel of the Sacrament, and in the south aisle the chapel of the Virgin. The east windows of both these chapels are filled with stained glass, the gift of two families in the neighbourhood. There are beautifully carved piscinæ of Caen stone in each chapel, but the altars have not as yet been erected.

The window of the chapel of the Sacrament has in the centre compartment a figure of our Saviour, with the right hand raised in benediction, and the side lights contain each, winged cherubims, emblematical of the particular object for which the chapel is designed.

The east window of the chapel of the blessed Virgin contains the figures of St. John and St. George, while those of the blessed Virgin and child occupy the centre compartment. Above the priest's door, opening from the cloister, is a small single light window, with the figure of St. Helen in stained glass. The first window from the east end, in the south aisle, was erected by the congregation of Newcastle, in memory of the Rev. J. Worswick, who was for forty-four years a priest in this town. His remains lie beneath a marble slab in the chancel, which is inlaid with a beautiful cross and chalice of brass. The centre compartment of this window which, like the others, is of three lights, has the representation of St. James the apostle, in allusion to the name of the deceased, with the emblems of the four Evangelists, while the two side bays have each three medallions illustrative of the sacerdotal office.

The next is also a memorial window to the memory of the Rev. John Eyre, whose remains lie in the chapel of the Virgin, and that which succeeds on the west is the gift of Mr. Wailes of Newcastle, and illustrates in six medallions the life of Venerable Bede.

The whole of the stained glass has been executed by Mr. Wailes from designs furnished by the architect.

There yet remain twelve windows of uncoloured glass, and it has been suggested that at some future day, the whole of the eight windows of the north aisle shall be enriched with the history and effigies of the Northumbrian saints. St. Oswald and St. Cuthbert would alone supply materials.

The nave is separated from the aisles by six clustered piers, supporting six obtuse and one very pointed arch. The piers are composed of four larger semi-cylindrical shafts filleted on the face, and four smaller shafts without the fillet in the intervening spaces. The capitals in the nave are formed by plain scroll, filleted, and hollow mouldings, while those of the chancel piers are carved in devices of flowers. The most eastern arch of the chancel, both on the north and south, is extremely sharp and narrow. The altar is elevated by three steps above the floor of the nave.

The whole of the chancel is paved with richly inlaid tiles of various devices. The altar is of Caen stone, with the front richly carved in three compartments. The reredos is likewise of Caen stone, and its three compartments are surmounted by beautiful canopies of the same material. On the altar are six candlesticks of brass, with shields bearing I/ H/ S. suspended to the lights.

The sedilia, three in number, are let into the wall, between the chancel and the chapel of the Virgin, and are surmounted by canopies of beautiful design, and exquisitely carved in Caen stone.

On the north side of the altar is an "aumbrie," which is closed by a carved oaken door, and bears the appropriate inscription of "oleum infirmorum."

The pulpit is placed on the north side of the nave against the last pier of the chancel, and is of Caen stone, and carved in pannels. The font, at the west end of the south aisle, is richly decorated with the emblems of the

evangelists, and with the crucifixion in the pannels. It is octagonal, of Caen stone, lined with lead, and divided internally into two compartments. The oaken cover is perfectly plain.

Close to the font is another small aumbrie for the oils, &c. used in baptism.

There are five stoups for holy water, all cut in stone and lined with lead, viz. two in the porch, two at the west entrance, and one in the cloister leading from the sacristy to the church.

The principals of the roof are brought straight down to the eaves, and are supported underneath by wall pieces, which finish in beautifully carved stone corbels, representing the celestial hierarchy. By this means all undue lateral thrust is prevented. The principals are further secured by arched ribs, which rise from each wall-piece, and crossing a little below the ridge, are bolted to the opposite principals, a plan which at once relieves the outline of the roof from that stiffness it would otherwise have exhibited. The spars have a course of sarking. The slates are bedded in lime laid upon the boards, which are nailed over the spars above them, which are fully exposed to view, the whole roof being opened to the ridge. The material is deal, (fir) and stained throughout.

In the aisles, in place of the curved rib, binding barks rise from the principals, and pass obliquely from one to the other. The seats of the nave and aisles are all open, low, and stained in imitation of oak.

It will be obvious to all, that this church is, as yet, only half completed. The whole of the carved oak screens, which will separate the chancel from the nave and aisles, as well as those for the two side chapels, have yet to be erected. The altars of the side chapels are not yet placed, nor has any gilding or colour been employed in any part of the church. Even the rood-screen at the western extremity of the chancel does not yet exist, but no railing of any kind has been substituted. The organ gallery is a

mere temporary erection in the south aisle, and of so wretched a design as to declare at once that it is not the work of Mr. Pugin. The same too may be said of the most unsightly iron railing exterior to the church, which was erected in utter defiance of good taste and of the architect's express remonstrances. It is true, that this also was put up on the plea of its being only a temporary erection, but the cost of a low wall and gateway, for which Mr. Pugin had furnished a most beautiful design, would not so very much have exceeded the present heavy and most inappropriate railing.

ROMAN CATHOLIC CATHEDRAL, AT LAMBETH.—This building is situated in the Westminster road, near the Blind Asylum and Bethlehem Hospital. It is one of those buildings which seem to have sprung up as if by magic, dedicated to the Roman Catholic faith, during the last few years in this country. The foundation stone was laid in April, 1840, on which occasion the church was dedicated to St. George, the tutelar saint of England. It is the largest ecclesiastical edifice devoted to the Roman Catholic worship that has been constructed since the Reformation. Its external dimensions are 250 feet long by 84 feet broad. The height of the tower at the west end at present is 60 feet, but when completed, its extreme elevation will be 330 feet above the ground level. The style of architecture preserved throughout the building is the florid gothic. The tower is most substantially built of Caen stone, its walls averaging nine feet in thickness. It contains a belfry with room for a peal of eight bells. On each side of the tower are double belfry windows, decorated with mitres, parapets, pinnacles, &c., and it is intended to ornament the walls with 100 statues of saints and martyrs.



The tower will be surmounted by a steeple, built after the pattern of the magnificent spire of Salisbury cathedral, and will be terminated by a large cross. The interior height of the church, from floor to ceiling, is 57 feet. The length of the nave in the clear is 160 feet, by 72 feet broad; the chancel is 40 feet long by 26 feet broad. Over the entrance to the chancel is a richly carved oak screen, and a rood-loft in the form of a cross. Adjoining the chancel, on each side, are two small chapels for altars, over which are stained glass windows. The chancel window is very large, measuring 30 feet by 18 feet; the mullions are of oak, with rich foliage; the interstices will be filled with an emblematical representation of the history and passion of Christ. Another large window is placed in the tower opposite the chancel window, and is considered a fine specimen of the florid style of architecture.

The church contains in all 28 windows. The roof is constructed of carved, stained timber. The mode in which the roof has been built is a modification of the manner anciently observed in the building of large edifices. Instead of covering the rafters of the ceiling with lath and plaster, to form a basis on which to construct the decorative work, as is usually done in modern buildings, the rafters themselves subserve ornamental purposes, by which means considerable expense is avoided, and beauty is combined with utility. The roof is supported by two rows of fluted stone pillars, consisting of eight in each row. The pillars are 18 feet in height, finished by capitals elaborately wrought in fine stone, carved in rich foliage, and connected one with another by small intercolumniations, in the form of arches, rising from the capitals to the rafters. The interior of the church is not obstructed by galleries; the only projections are the organ-loft and two small galleries for the choir over the two side doorways at the east end. No pews or closed seats will be allowed, but open benches placed down the aisles, constructed with low backs, so as to afford an unobstructed view of the interior. The

seats will yield ample accommodation for 5000 persons. The bare cost of erecting the cathedral will be £40,000, but it is expected that a sum of £100,000, will be necessary to complete all the contemplated embellishments and improvements.

At the east end of the church is a large sacristy, and adjoining at the north-east corner are cloisters, which connect the edifice with a presbytery, containing a spacious dining-room, and affording accommodation for several priests. Abutting on this is a convent for the Sisters of Mercy, and a school for 300 children. The convent is fitted up with kitchens, refectory, dormitories, and a small chapel with a belfry.

The entire edifice is built from the design of Mr. Pugin. The subscriptions towards this gigantic undertaking have, for the most part, been raised in the provinces through the exertions of the principal officiating priest. The Earl of Shrewsbury and the late Mr. Benjamin George Hodges have been the principal contributors. A considerable sum has also been subscribed by the poorer classes inhabiting the parish of St. George. The names of the king of Sardinia, the king of Bohemia, and other foreign potentates also figure largely in the list of contributors.

ALL SAINTS CHURCH, LEXDEN, ESSEX.—This church is intended to accommodate the surplus population of the parishes of Lexden and Stanway, the site of the building being at the boundary of the two parishes, about two miles from Colchester. The style adopted is the late decorated, which prevailed about the middle of the fourteenth century, in the reign of Edward the Third. In the church in question, the architect (G. R. French, Esq.) did not aim to give the effect of antiquity by means of rubble or flint-work at the risk of the stability of the building, but, as our ancestors generally did of old, employed those materials which were nearest at hand. The walls are constructed of bricks,

in some cases having three bricks in thickness, and in others two-and-a-half; the facing-bricks are of a dark purplish red character, making a contrast to the window and other dressings, which are of Caen stone. The nave, which is 60 feet long and 24 feet 6 inches wide, has an entrance on the north from a tower, and also from the west doorway, in which are introduced "nook shafts." Above the west door is a window of three lights, the head having a great deal of tracery. On each side of the nave, which is divided into six bays, are two single-light and two double-light windows, having dripstones or hood-moulds over them, those on the north side (being that most seen) resting on carved heads. The buttresses between the windows have a projection of 2 feet 6 inches. The nave is divided from the chancel by an arch, and the latter, which is raised two steps, is 25 feet by 14 feet, the sacrarium being elevated three steps. The chancel is lighted by an east window of three lights, and by a single-light window on the south side. The entrance to the vestry from the chancel is by a small arch near the chancel-arch, and by which access is also had to a stone pulpit projecting from the wall; on the south side of the nave, a small transept is carried out for an organ, of the depth to which a future aisle may be added, arches being inserted on the south side to facilitate such an addition.

The height of the walls from the ground line will, when finished, be only 18 feet; but the roof having a very high pitch, being at an angle of 38 degrees, will make the interior sufficiently lofty. The belfry tower, 10 feet square, is constructed to contain a peal of five bells, and is 35 feet high, crowned by a spire of 30 feet additional height, covered with oak shingles, and surmounted by a copper weather-cock. The roof, covered with slates, will be open, showing the entire construction, the timbers and slateboarding being planed smooth, stained, and polished. From the steepness of the roof, the tie-beams are not continued, being only hammer-beams, supported by trefoiled

spandrels resting on stone corbels, and having moulded curved ribs, collars, and purlins, with king-heads introduced, and the braces above the collars trefoiled. Within the chancel are glazed encaustic tiles, from Chamberlain's Worcester manufactory: the four Evangelists, emblems of the Trinity, the cross, &c., within a border of trefoiled pattern, occupying the space within the rails; and the path up to the steps having the arms of the benefactors towards the endowment of the church. The body of the nave will be paved with tiles. The whole external length of the building is 91 feet, and its width from north to south is 42 feet. The cost of the church will be under £1700, and it is calculated to hold 300 persons, 20 inches in width for each adult being allowed.

CHRIST CHURCH, CLIFTON PARK, NEAR BRISTOL.—Christ church is designed in the early English style of architecture. The church comprises a nave, 104 feet long by 36 feet wide, with an apsidal chancel 27 feet deep, and a north and south transept. The total interior dimensions of the church are 131 feet from east to west, by 36 feet from north to south across the nave, and 78 feet including the transepts; the height from the aisles to the ceiling is 50 feet, and from the plinth to the ridge of the roof, 64 feet. The chancel is ascended by five steps, and is separated from the nave by an arch 44 feet high. The transepts are also divided from the nave by arches 34 feet high; the characteristic features of the style, with disengaged columns and deeply-recessed mouldings, being carried out to the greatest extent the funds would permit. Sittings are provided for upwards of 1000 persons, including 347 open sittings.

HEVERSHAM CHURCH.—This fine old structure has been repaired and restored. A conflagration in the beginning of

the reign of James the First destroyed the north aisle, and did much damage to the nave and south aisle. The beautiful south arcade of the nave, which is of the twelfth century, has been restored, and the bold and elegant works of the chancel, which is of the fifteenth century, have been laid open in the original rich colour of native stone. The front of the gallery at the west end has been brought into harmony with the rest of the building. But, above all, the large east window, which is one of no common elegance, and a most interesting specimen of the transition from the decorated to the perpendicular style, has been filled with stained glass of wonderful richness and beauty. The five lower bays contain the figures of our Lord and the Evangelists, under rich canopies. In the compartments above are the figures of St. Peter and St. Paul, and in the central that of the Virgin Mary, to whom the church is dedicated. The rest contain various most appropriate emblems. The fine old chancel, with its roof recalling forcibly to mind, on a small scale, that of the nave of Ely cathedral, is now filled with a mellow light, which adds a deep solemnity to its architectural features.

KENSALL-GREEN CHURCH—is situated on the north side of the Harrow road, and is of the old Norman structure, after designs by Mr. H. E. Kendall, jun., architect. The church is in length from 80 to 90 feet, and width from 44 to 45 feet, composed of yellow brick with flint; the windows of stained glass, with a marygold window over the altar-piece. At the west end are two towers, each about 80 feet high, each tower being surmounted by five terminals of a cross. The west entrance consists also of a porch, forming an arch in the Norman style, with dentils and dogs' toothings. The cost is estimated at about £3000.

WALPOLE, ST. PETER'S, NORFOLK.—A new chapel-of-



ease for the fen-end parts of Walpole parish. It has neither steeple nor side aisles, is built in the Norman style, and is 42 feet long by 25 wide, with a circular apse at the east end, and a small vestry adjoining the north side of the apse. The front is plain, consisting merely of a door surrounded with a circular arch and zigzag moulding, and two windows in the same style above, surmounted with a turret, in which two bells are hung under zigzag arches. The roof, which is of a very high pitch, is covered with scale-tiling, and the ridge is crowned with an open *fleur de lis*. Four small windows on each side of the chapel are divided by plain flat buttresses, and five spaces in the apse are similarly divided. The only attempt at ornament in this part of the chapel is the introduction of a series of heads and carvings, rudely executed, beneath the nave of the roof. The first thing that strikes the eye on entering the chapel is a font, raised on three steps. An inscription in Latin runs round the top—"Wash me, and I shall be whiter than snow." The seatings, which fill the entire chapel, leaving only a small space up the chapel, are all open, and terminated by a finial, carved in oak by the hand of Mr. Moore, the rector, which consists generally of clustered leaves disposed somewhat like a trefoil. The floor is composed of tiling with raised figures and inscriptions—*Vigilate et Orate*—copied from some found among rubbish in one of the Norfolk churches. The roof is open, consisting of plain timber, with leg beams resting on plain brackets. Four small windows of stained glass, containing figures of St. Catharine, St. Peter, Christ, and St. Edmund, twinkle down on the floor of beautiful encaustic tiling, and lead the eye upwards to the roof, composed of four broad flat groinings, radiating from a central boss.

LAKENHAM NEW CHURCH, NORWICH.—The church is dedicated to St. Mark. It is a gothic pile, having a nave and chancel, and a beautiful tower with an embattled

parapet, and containing a fine ring of bells. The interior is tastefully fitted up, and a flight of stone steps leads to a commodious gallery.

BURTON AGNES CHURCH.—This ancient edifice has recently been completely renovated. The chancel has been nearly all renewed; the roof is entirely new, being fine stained oak, tastefully arranged. The east window is also wholly new, and extremely elegant; it is of stained glass, by Wailes of Newcastle, having the commandments underneath on tablets in gold letters. Around the arch of the chancel is a fine scroll bearing the inscription:—"This is none other than the House of God—this is the gate of Heaven." Stalls are placed in the chancel; they are of oak, finely carved by Mr. G. Peck, of Saville street, Hull. The floor is laid with encaustic tiles, from Minton, in Staffordshire. The west window has been entirely restored.

ST. MARY'S CHURCH, PLATT, NEAR WROTHAM, KENT.—It is capable of accommodating 500. It is cruciform in plan, consisting of chancel, nave, and transepts; the style is early English, with a large western tower. Its roof is of timber, showing internally the entire framing. The nave and transepts are fitted up with low pews and free seats, and the chancel is entirely free from any encumbrance. The church is also without galleries, except the tower, which is to contain an organ and the singers. A beautiful stained glass window over the altar has been presented by the Rev. Mr. Randolph; a silver altar service, by Miss Yates, of Fairlawn; and a stone font by Colonel Austen.

OLDSWINFORD, WORCESTERSHIRE.—It is built of stone, and is in the style of the thirteenth century. The windows are full of rich tracery, and the whole of them filled

with stained glass. The church contains 1457 sittings, 781 of which are free.

THE CHURCH OF LITTLEBOROUGH, LANCASTER, has been embellished by the erection of a magnificent east window of painted glass. The window is of the perpendicular style, and consists of five compartments, with a middle transom, and some head tracery in the turnings of the arches. The glass of the upper compartments is brilliantly rich, and consists of an exuberance of geometrical design and decoration. In the centre division is a large full-length figure of the apostle St. Peter, crowned with an open screen of richly-tabernacled niches. The drapery is singularly beautiful, and the character of the whole figure dignified and expressive. The sacred monogram IHS is appropriately placed above this painting. Below the transom, in the five lights, are various intersecting lines of great beauty and ingenuity of design, consisting principally of glass of a ruby and green hue, tastefully relieved by the insertion of seventeen shields, bearing the heraldic arms of some of the most ancient and opulent families of the parish, many of which, however, are now extinct in the male line. The middle division contains the arms of the bishop of the diocese, the vicar of Rochdale, (who is the patron of the living), and those of the incumbent. The simplicity of the design in this compartment strikingly contrasts with the rich, varied, and elaborate workmanship above it, whilst the intersecting circles, lozenges, and other sacred emblems in the lateral windows of the church, have produced a soft and subdued light, as well as having greatly improved the appearance of the interior.

ST. MARY'S CHURCH, BURY ST. EDMUND'S.—This church, one of the finest and largest parochial churches in the kingdom, has been restored after proper ancient

examples, by L. N. Cottingham, Esq. architect. The building is covered by the finest open roof in Suffolk, carved, in angels and other devices. From the carelessness of persons who had been employed to examine and repair this roof, its dangerous condition was either seen and unregarded, or discovered and but imperfectly secured, the consequence being that in the year 1843, the inhabitants of Bury St. Edmund's were alarmed by the discovery, that portions had become so seriously decayed as to render it possible the whole would fall. The nave was closed at once, and proper means taken to repair the damage. At this time opportunity was taken to restore the church.

The church, which is dedicated to the Virgin Mary, was erected in the first half of the fifteenth century, and is a fine specimen of the perpendicular style of pointed architecture. It consists of a nave, chancel, and aisles extending throughout the entire length; a tower at the north-west corner, and a porch on the north side. The south side of the church is a magnificent façade, pierced by fourteen windows, each divided by mullions into three bays in width, and two stories in height, exclusive of the pointed arched head. The transom mullions are enriched by battlements and shields, on each alternate window.

The principal entrance is at the west end, under a magnificent window composed of two stories of five cinque-foil-headed bays each, and a richly traceried pointed head. The transom mullion is enriched on each alternate bay with battlements and shields. This window, the largest we believe in any parochial church in the kingdom, has been entirely reconstructed, according to the original design of its elegant tracery.

The gable end of the roof over this window is graduated; and at the apex has been placed a small square open turret, surmounted by a crocketed pinnacle, terminated by a fleur de lis cross. This may be used as a bell-turret, if needed, as its predecessor had been. At the

spring of the roof on each side is a small crocketed pinnacle. The west windows of the aisles are composed of two stories of four bays each, with corresponding heads and enrichments.

The doorway consists of a pointed arch with a weather table, the corbels of which have been exquisitely sculptured into heads of a crowned king, and a mitred prelate. On either side is a beautiful niche, with a canopy formed by a cinque-foiled ogee arch, with rich crockets and angular buttresses with crocketed finials. The doors have been cased with carved oak tracery and mullions in character with the church, are hung on large bronzed brass hinges, and furnished with wrought iron drop handles of appropriate character and exquisite workmanship, producing an appearance of great strength and durability, united with much richness. The church key is one of singular beauty. It is of wrought iron polished, with a fleur de lis ward, studded lozenge bows, and a hand-guard in the form of a cross, pierced with a trefoil. These doors open into a lobby, formed by a massive paneled screen crowned by an embattled cornice, enriched with shields and carved tuffets or pateræ. From the centre of this lobby, by lofty folding oak doors, beautifully wrought, hung on solid brass spring hinges, and glazed with plate glass, the church is entered; and, as there is no western gallery to project before these doors, an instant and striking view of the grand interior, with its lengthened vista of nave and chancel, and its magnificent foliated roof, is given—the pride and glory of the timber roofs, terminated by a beautiful symbolic window over the chancel arch.

In the west window are the armorial bearings of twenty of the principal subscribers to the work of restoration; each coat having the name of its bearer inscribed on a scroll beneath. They were all executed by Willement. In the centre bay of the second story are the arms of the Queen, with the inscription, “God save the Queen,” and on each



side those of the Dukes of Norfolk and Grafton, and the Marquesses of Bristol and Cornwallis; and below them the arms of the corporation of Bury between those of Lords Thurlow and Calthorpe, Sir T. G. Cullum and Sir Thos. Rokewode Gage, baronets. The next story has the arms of the Rev. C. J. Phipps Eyre, the incumbent, with the date 1844, and on either side those of Sir Henry Bunbury, Bart., Col. Rushbrooke, M. P., H. S. Waddington, Esq., M. P., and Henry Wilson, Esq.; and in the base compartment the arms of J. Sparke, Esq., churchwarden, with, on either side, the arms of J. H. P. Oakes, Esq., the Rev. H. Hasted, the late Rev. J. B. Sams, and the late Rev. Mr. Frederick Turnor Barnwell.

The removal of the old organ gallery is perhaps the greatest of the many striking improvements introduced during the repairs.

The organ has been re-erected by Mr. Gray, of London, within the third arch of the north aisle. It was built, in the year 1826, by Mr. Gray, and its re-erection on its present site has been accompanied by several important improvements and additions; among the former more especially worthy of notice is the reconstruction of the key-movements, which are now brought forward so as to place the organist several feet in advance of his instrument, thereby enabling him to adapt its power to the occasion, and, at the same time, more efficiently to control the singing boys; this arrangement of the key-movements has become almost universal, even when the organ is placed in the old manner upon a gallery. The internal improvements consist of entirely new reed and chorus stops of a more powerful scale and tone than the original ones, and also the introduction of a new stop, named by its inventors (Messrs. Gray and Davison) *Keraulophone*. Its tone is of exquisite delicacy and sweetness, resembling the finest reed stop, with this advantage over the latter, of keeping in tune as perfectly as a diapason. Opposite the organ, in the

centre of the nave, is a massively carved oak chair and lectern facing the east.

On the north side of the desk, a little more advanced in the church, a new octagonal font, sustained by a paneled pillar of the same shape, has been placed on an ample stone dais approached by one step. It is beautifully executed in Caen stone, and is embellished with elaborately enriched pannels; those on the north, south, east, and west sides containing a shield with the arms, in enamel, of the see of Canterbury; the donor and patron, J. Fitzgerald, Esq.; the see of Ely; and the corporation of Bury. The basin is of lead, and the water is carried off by a drain into the churchyard.

In the centre of the nave, on the south side, a new pulpit has been placed. It is entirely of oak, octangular in form, the pannels enriched with cinquefoil tracery, and separated by angular buttresses; the whole crowned by a cornice filled with carved tuffets of rich and varied design. It is sustained by a cast-iron stem, four inches square, the feet of which, four feet in length, are mortised into a solid stone base. The weight of the iron is eleven cwt., and the weight of the stone about two tons. The stem is cased with oak, thus combining strength with lightness of appearance. The staircase has octangular newels, with carved foliage under the capitals, and the ballusters are formed by an exquisitely carved series of pointed arches.

The new sittings consist of open benches in the old style, with book-boards, dwarf doors and bench ends, with poppy-head finials. The hinges, handles, screw-heads, &c., are all appropriately moulded; and throughout the whole of the new smith's work this character has been maintained. Some of the doors are enriched with tracery, and the finials in the nave have been carved by Mr. Nash, of London, in a very bold and elaborate style, with various rich designs. The whole would have been carved in the same manner had the funds permitted; but all have been so left that, at any time, on the requisite money being

provided, the tracery may be added to the doors, and the plain finials be replaced by carved ones.

The official seat of the ministers and churchwardens, divided into stalls by carved elbows, has been placed in the nave, near to the organ, and ample accommodation has been provided for the singing boys in the open seats before the organ.

The galleries, organ case, lobby, pews, open seats, and other fittings, have all been uniformly tinted to resemble rich dark oak; and the pews have been lined with a dark claret cloth.

The foliated roof, the most perfect, if not the finest specimen in the world of the open timber roofs, which "are beyond all other wooden roofs graceful, and gothic, and ecclesiastical," has been perfectly and substantially restored. The ends of the hammer beams have been sheathed in cast-iron, and the backs of the rafters repaired with oak and let substantially into the wall; and the whole frame-work has been repaired where necessary. The figures of kings, queens, saints, bishops, knights, &c., which adorn the helms into which the hammer beams are framed, which were more or less defective, have all been accurately restored, after much patient research, from contemporary carvings or drawings; the execution of the different parts having been entrusted to Mr. Nash. The whole has been tinted of a lighter tone than the fittings up of the church, and now "presents a glorious vista only second in effect to the richest groined roof of stone." The principal at the end of the nave, under which was formerly placed the "holy rood," has been repainted and gilded precisely as it was decorated in the fifteenth century at the cost of the pious and munificent John Baret, whose effigy, *in extremis*, on the altar tomb to his memory, still remains in the south aisle. The mottoes, or "resons," as they were then termed, of "God me gyde" and "Grace me gouverne," in the characters of the period, inscribed on the

braces of the hammer beams, and formerly almost indiscernible, are now distinctly brought out.

On each side of the chancel arch, which is of lofty dimensions and excellent proportions, are two small doors enriched with upright pannels, tracery, and drop handles. From these doors the priests in Romish times used to cross the rood-loft in their holiest processions. They add much to the architectural beauty of this portion of the church, and are interesting to the ecclesiastical antiquary. A new symbolic window of rich design has been inserted in the clerestory wall over the noble chancel arch. It consists of a compressed pointed arch filled with intersecting triangles within a circle, all richly foliated. It is filled with stained glass, executed by Willement, the centre compartment, from an ancient design, representing the Martyrdom of Saint Edmund, by the figure of a king tied to a tree, with an archer on each side, and an arrow in his breast. The smaller and angular compartments are filled by figures of angels with musical instruments, and the holy emblems of the star, the lily, and the rose, &c. The colours, rich and full of tone, blend most harmoniously; and the effect produced at the time of sunrise, to those entering the church from the western lobby, is beautiful in the extreme. For this window the parishioners are indebted to the liberality of J. H. P. Oakes, Esq.

On the removal of the paneled screen at the back of the altar, and the unsightly and inconvenient vestry, and the sexton's lumber room, several remains of former painted decorations were exposed, but far too illegible and defective for deciphering the texts and legends, and appropriating the small parts of the figures and ornaments. On the south wall was a cross patonee in red of considerable size.

The tower is situated at the north side of the church, near to the west end, and is of an older date than the church, which has been built to it. It is square, built of boulder, and crowned with an embattled parapet. The

walls, which had been extensively injured by the ringing of bells hung on unscientific principles, have been made good; and any further injurious action of the bells prevented by the introduction of iron bolts and braces to the bell-frame. The parapet has been entirely rebuilt, a new roof put on, and the masonry of the windows made good. The basement floor, formerly used as a lumber room, has been converted into a spacious chamber for the vestry. It is entered from the churchyard, and is lighted by two new deeply-splayed lancet windows, of two stories, with two bays each. The chimney, within the wall of the tower, is probably the original one constructed for the accommodation of the keeper of the chimes, who had his dwelling in this tower, and for whose comfort other essential provisions were found to have been made. The removal of the vestry to this place is not among the least-to-be commended improvements effected by Mr. Cottingham; as the secular business of the parish may now be conducted without any of those desecrations of the sacred edifice which have been far too frequent. Over the vestry is the ringers' chamber, the handsome stone window of which has been entirely new-constructed. The windows of the bell-chamber are to be filled with cast-iron louvres, with the front edges moulded in an ogee form. The peal of bells consists of eight, and is esteemed an excellent one of its size.

The beautiful north porch, the work of John Notyng-ham, one of the galaxy of munificent and pious burgesses of the fifteenth century, not needing any material repair, has been left untouched, with the exception of cleaning and repairing the stone-work of the interior. The avenue of trees leading to it from the Norman tower has been trimmed. The soil of the churchyard, which entirely hid the fine base of the tower, has been lowered full four feet, and means have been taken to carry off whatever water might otherwise have collected to its injury. In doing this, the greatest care has been taken to replace the tombs



and grave-stones, and to raise the humble hillocks again in their precise places.

We cannot conclude this brief description of the many interesting and important restorations and improvements which have been made in this noble church, without remarking that they reflect the highest credit on the professional skill, antiquarian knowledge, and correct taste of the architect, L. N. Cottingham, Esq.: indeed we know of no instance in which a similar attempt at restoration has been carried out with more judgment and propriety. Every part of the old work that was defective has been restored with a faithful adherence to the original design; and all that is new has been done in the same spirit, and made to harmonize with the old.

ST. MARY, REDCLIFFE, BRISTOL.—The progress of restoration in this fine church cannot yet be recorded, and must be regarded as still to be detailed. The whole edifice has been surveyed, and John Britton, Esq., F.S.A. to whom application had been made for advice upon the subject of repair and restoration by the authorities, having associated himself with Professor Hosking, the result has been the publication of a luminous and interesting report upon the actual condition of the edifice—the repairs and additions necessary, and the estimated amount of funds (£40,000) required for rendering the building complete. This includes every expense, and is designed to be raised by subscription. Portions of the building are intended to be restored as proportionate means are rendered available.

THE COLLEGIATE CHAPEL OF ST. GEORGE, WINDSOR—has recently undergone much repair and restoration. Under the head of STAINED GLASS, page 177 of this volume, will be found a full account of the work in that department undertaken by Mr. Willement. That accomplished anti-

quary and artist has recently published an account of the restorations completed in this majestic building, in which we find the following particulars.\*

The whole of the stone-work of the walls and vaultings had been covered by repeated coats of lime-wash, which effectually gave to the whole surface a wearisome monotony of tint. By great care and with considerable trouble all this disfigurement has been completely removed, and the native tints of the stone, which are pleasingly varied, produce a warm and most satisfactory effect. The cleansing process brought out evidences of rich painting on some parts of the walls, and on most of the bosses in the nave and aisles. Three of the principal lines of bosses in the nave, and the centre line in the transepts, have been repainted in their proper colours: those in the aisles of the choir have also been renewed. In the vaultings of the choir itself, where no remains of any previous painting was discovered, the whole of the ornaments which cover the intersection of the ribs have been fully emblazoned, and now very successfully connect the vaulting with the richness of the clerestory windows; carried down to the floor by the banners and helmets on the finials, and by the heraldic plates on the back of the several stalls.

Over the organ gallery, at the intersection of the transepts, a collection of the armorial bearings of king Henry the Eighth, and of the knights of the Garter of his time, have been repainted.

The removal of all the adventitious colourings from the stone-work made the same process necessary to the oak-work in the choir. Repeated varnishings, and a long accumulation of dirt, had rendered the high beauty of the carvings nearly invisible. The elegance and high finish of

\* An Account of the Restorations of the Collegiate Chapel of St. George, Windsor, with some particulars of the Heraldic Ornaments of that edifice, 4to, Pickering, 1844.

the several parts, which are extraordinary, particularly in the compartments at the western end on each side, containing numerous whole length figures of saints under canopies, are now fully brought out; and the lightened colour of the oak adds considerably to the general brightness of the choir.

The royal closet on the north side of the altar had been painted to represent stone, though the style of its sculpture clearly showed that the material was wood. This has now been restored to its original state, and its form and carvings, which are in a style of which we have few remains, excepting the organ screen in King's College chapel at Cambridge, have resumed their original sharpness and delicacy. The oil painting having so deeply penetrated the grain of the oak that the original tint could not be recovered, it became necessary to add some colour and gilding to relieve the heaviness of so large a mass of dark colour: this has been effected by emblazoning on the lower pannels the rose and portcullis, the badges of king Henry the Eighth, with his arms and motto, "Dieu et mon droit;" the pomegranate and bundle of arms, with the arms of queen Katharine of Arragon, and her motto, "Tanta monta." The heraldic beasts which climb the roof of the closet, the antelope, greyhound, lion, and dragon, have been emblazoned, and the smaller ornaments "parcel-gilt."

The various Chuntries have also severally partaken of the general repair.

In the Ros chantry, forming the north transept, the monument and effigies of George Manners, Lord Ros and of his wife Anne St. Leger, niece to king Edward the Fourth, have been repaired at the expense of his grace the Duke of Rutland, K.G. The effigy of the male figure rests his feet against an unicorn, his crest a peacock; both derived from the family of Ros; at the feet of the lady are two small dogs; at the head and foot of the monument are three shields, the centre one being on the dexter side, quarterly 1 and 4 Or, two bars Azure, a chief Gules:

Manners, 2 quart. Ros, Trusbut, Espec, and Badlesmere : 3 quart. Holand, Tiptoft, and Charlton. The sinister side per pale Mortimer and St. Leger ; the coat of Mortimer being probably introduced in reference to the royal descent of her mother. The other shields contain either the quarterings of Ros, or the impalement of Mortimer and St. Leger.

The Hastings chantry. Four early paintings of considerable merit, which stand on the south side of this chantry and refer to the history of St. Stephen, have been carefully cleaned, and the inscription restored. The ground of the vaulting has been newly coloured.

The tomb of king Edward the Fourth. On the altar side, the armorial bearings of this monarch and the inscription have been emblazoned. The elaborate iron work, said to have been executed by the celebrated Quintin Matsys, has been cleaned and repaired.

In the Lincoln chantry, at the east end of the south aisle, the fine monument, and the recumbent figures of Edward Clinton, Earl of Lincoln, K. G., lord high admiral of England in the reign of Elizabeth, and of his countess Elizabeth, daughter of the Earl of Kildare, have been restored at the expense of his grace the Duke of Newcastle, K. G. At the feet of the earl is a greyhound collared and lined ; at the feet of the countess a monkey. On the wall opposite to the head of the tomb is an heraldic compartment ; the arms within a garter being quarterly, 1 and 4 Argent, six cross crosslets, three, two, and one Sable ; on a chief Azure two mullets Or, pierced Gules. Clinton. 2 and 3 quarterly, Or and Gules. Say. Supporters, two greyhounds Argent, collared and lined Gules. Crest, out of a ducal coronet Gules, a plume of five feathers Argent, banded chevron-wise Azure. The motto *Loialte na honte*. Below is a shield bearing Clinton and Say, quartered : impaling Argent a saltire Gules, Fitzgerald. The other shields on the sides bear the male and female arms separately.

The ancient badge of Clinton, derived from the arms,

was a mullet Or, pierced Gules. On the knee-piece of the Earl's armour is an anchor, cabled, being his official badge as lord high admiral.

The Oxenbridge chantry. On the north side, opposite to the entrance of this chantry, are four subjects from the life of St. John the Baptist painted on pannel. These have been carefully cleaned and repaired, and the heraldic ornaments on the exterior fully emblazoned. They present the full armorial bearings of king Henry the Seventh, the arms of St. Edward the Confessor, of St. George, and of Oxenbridge, Argent, a lion rampant Gules, within a bordure Vert. On the spandrils of the entrance door the name of Oxenbridge is represented by an ox, the letter N, and a bridge.

The chantry of Oliver King. In this chantry the removal of the modern colouring on the walls exposed considerable remains of the original painting, to a sufficient extent for a perfect guidance to its restoration at some future period: but unless the modern tablets now affixed to the walls were removed, the effect would be but unsatisfactory. The walls have been divided into compartments of white and blue, by perpendicular and diagonal lines, on which appears a hand issuant from clouds, and holding a scroll inscribed "*De sursum ut discam;*" beneath this a richly bound volume, partly open, to which a chain is attached. At intervals there appears to have been something like a piece of drapery tied in a peculiar knot. On the exterior of the entrance door is carved a similar device to that painted on the wall; it stands thus:—*A hand from clouds, De sursū est, a chained book, ut discā:* illustrating evidently that passage in St. Paul's first epistle to Timothy, ch. iii. ver. 16.

The vaulting of the aisle in front of this chantry had been formerly painted, remains of which were evident after the late repair. His arms, Argent a fess engrailed Vert between two ducal coronets Sable, are sculptured and



painted on the key stone and carved in oak on the entrance door.

Opposite to this chantry, on the south side of the aisle, is a large compartment of oak, divided into four long pannels, on which are painted the whole length effigies of Edward Prince of Wales, son of king Henry the Sixth, of king Edward the Fourth, of his son Edward the Fifth, and of king Henry the Seventh. Their several arms and supporters are placed beneath the figures; the grounds are divided quarry fashion, charged with their badges within borders of their livery colours; the whole is arranged exactly in the manner of a stained glass window, and very probably shows how some of the windows in this chapel were originally filled. Engravings of these compartments are given in Carter's "Ancient Sculpture and Painting."

The Somerset chantry. This chantry is situate at the extreme west end of the south aisle; in the centre stands the monument of Sir Charles Somerset, Earl of Worcester, K. G., with his effigy, and that of his first wife Elizabeth, the daughter and heir of William Herbert, Earl of Huntington; the tomb has armorial bearings on the sides and at the foot, and is enclosed by a brass screen of excellent design: this had been repeatedly painted, but in the late repairs was thoroughly cleaned and repaired, and the effigies restored. The other monuments of the family, though costly, are a sad incumbrance to the chantry, which is of very limited dimensions, have also been cleaned and repaired. The windows have been filled with stained glass, containing the arms and alliances of the persons buried in the vault beneath; and the original painting of the walls and vaulting restored to its original state. The recent cleaning having removed all the modern applications, so much was evident of the ancient decorations, that it became a very easy matter to give to every part its original colouring. This consisted in variously formed divisions of red and blue, the livery colours of the family, powdered with heraldic badges. In the floor have been inserted some

ancient tiles of various patterns from the Abbey church of St. Mary at Tintern. The whole cost of this extensive restoration was defrayed by his grace the present Duke of Beaufort, K. G.

THE NORMAN TOWER, BURY ST. EDMUND'S.—This unique specimen of Norman masonry is being restored, under the direction of Mr. N. L. Cottingham.

The Parish of St. James, to the church of which this is the bell tower, has voted a sum of £800 towards its reparation; and terms have been arranged for the purchase of the houses abutting on each side and concealing a part of the west front, which will afford the means of presenting an unobstructed view, in its original grandeur and simplicity, of this tower, pronounced by authorities, foreign as well as English, to be the first building of its kind and period extant in Europe. The contributions have reached about £2400, and a further sum of £800 is required. The house on the north side of the tower is removed.

The tower is in height from the plinth to the parapet eighty-six feet, and in area thirty-six feet square. The walls, six feet in thickness, are built with rubble and boulder, and faced with an ashlar of Northamptonshire stone. The ashlar stones, as usual in the most finished buildings of the Norman era, are hewn of the size which a labourer could carry on his back, without much inconvenience, to the top of the building; and which the Norman architects, from their wonderful knowledge of the principles of equilibrium, knew so well how to apply.

The four stories of the tower are shown by horizontal fascias, or string-courses, of varied mouldings, which go uniformly round the four sides. The first string-course is ornamented with the chevron or zig-zag moulding, the most common and distinctive characteristic of Norman architecture. Here it is triplicate, with pendant drops

somewhat resembling the guttæ of a doric entablature. The second string-course exhibits the plain nebule corbel table; and the third is a plain tile moulding.

In the lower story is a large archway, lofty and wide, for carriages, and in the centre of the south wall is the postern entrance, being a Norman transom doorway, the lintel of which is cut out of solid stone. This doorway has been blocked up and hitherto unobserved, from being principally in that part of the wall which is below the level of the present road. The principal entrance of the archway is to the west, under a beautiful and elaborate receding arch, with an angular pediment projecting from the face of the tower about five feet. This very superb arch springs from three single pillars and a triplicate column on each side; and the mouldings of the arch are plain, with the exception of the outer one, which exhibits the double roll billet. The bases of these pillars are bold and plain, and being below the level of the road have been long hidden; the capitals are cushion-shaped and plain, with the exception of those to the triple columns, which are sculptured—that on the south side with a representation in bold basso-relievo of a lion destroying a serpent, which is subdued and under his feet; the other with the figure of a human being between two winged dragons who are biting their tails. A print of St. James's church and tower, engraved by Godfrey in 1779, represents the great arch as filled up with masonry and sculpture above the capitals, similar to that of the Abbey-gate; and mention is made in Gillingwater, of some figures formerly over the arch representing man's deliverance from bondage, by the figure of our Saviour sitting in a circle, in a triumphant posture, and supported by two angels.

The pediment is formed by two angular lines exhibiting the cable moulding; and the tympanum is decorated by a kind of diaper work, consisting of a series of small segments of circles in lines of various lengths.

This grand entrance arch is flanked on either side by a

square turret of three stories, terminated by a pyramidal apex. The lower story has a semi-circular niche with the nail-head moulding. The second story has a similar niche with the double roll billet moulding on each side, and around the curve of the niche. In this niche, in the south turret, was an alabaster sculpture, which has been removed by Mr. Cottingham, to show that it was no part of the original edifice. It appears designed to represent the Last Judgment; the Omnipotent Father is represented by the figure of a man with a long beard and flowing hair blown back by the wind. The right hand is raised in the act of benediction, but the two forefingers erect, the usual sign of benediction, have been broken off. A number of cherubs appear as his attendants; and a crowd of human beings, in confused attitudes, are ascending to the place prepared for the blessed. This sculpture has been satisfactorily ascertained to have been placed in the turret about sixty years since, and to have been taken from a ruined table monument in the churchyard, near to the tower of St. Mary's church. It is at present in the garden of Mr. Jackson, bookseller; but we trust it will be replaced on the tomb to which it originally appertained, and which ought to be repaired. The tomb has no inscription to enable us to ascertain to what family it belonged, but on the western front is a coat of arms sculptured in marble, exhibiting on a bend engrailed a star of five points in chief; and surmounted by a crest of a talbot's head gorged with an engrailed collar, over an esquire's helmet.

The corresponding niche in the north turret has also a piece of sculpture in stone; and though of more ancient date, is evidently an after-thought to the original building, from the south jamb of the arch having been cut away to admit of its insertion. It consists of three figures, in such a mutilated condition as to be nearly unintelligible; but it is popularly considered to represent the Temptation of Eve; the middle figure much resembling a female, standing by a tree. Behind her is a huge figure, apparently

with distorted features, intended for the tempter, who was generally portrayed in the most ugly forms by the sculptors of the middle ages. In front is another figure, supposed to be Adam receiving the forbidden fruit. The imagination, however, might without much difficulty appropriate these figures to other and very different sentiments. The third story of each turret is ornamented with an arcade of interlaced arches springing from duplicate columns, and above is a corbel table cornice, with the corbels carved into heads, of which some are in good preservation. The whole is finished by a pyramidal apex.

The second story of the tower is pierced by two blank arches, each enclosing a small duplicate arch, which served as lights to a small gallery constructed within the thickness of the wall, to permit the warder's observing what might be going on in the town. These lights, with the exception of a small loophole in each, were blocked up till Mr. Cottingham's survey, when they were opened, and now add much to the effect of the façade. Within the tower on this story, and near to the western piers, are small doorways on the north and south sides, which communicated by a few steps, still remaining, to the parapet of the embattled walls which surrounded the entire grounds of the Abbey. These doorways render it certain that there must have been originally a floor, in a line with the string-course, over the archway; yet there are no columns or trusses at the inner angles of the tower indicative of an arched floor to the first story.\* The external apertures of

\* The contrivance by which the Norman flooring of the first story was thrown across the tower has been since developed. On the erection of the massive lateral walls, equilateral spaces were left in the ashlar on one side for the insertion of the beams to be thrown across the archway, and on the other side oblong spaces, between two and three feet high, into which the beams were dropped to their level. This plan of flooring furnished the old builders with great facilities for the repair of the floor; and avoided the necessity for those unsightly trusses which modern carpentry has introduced. An old oak beam, which had been inserted in the thickness of the wall behind the



these doorways are seen on the north and south faces of the tower, in small flat buttresses. Of course there was an unbroken communication along the whole line of the Abbatial walls, and this tower shows where the warder entered from the north, and left for the south battlement. The architraves of the two front arches in this story exhibit some unusual and very beautiful mouldings, with a kind of arabesque and chain work, of a very rare and singularly rich character. The masonry above the duplicate arches is ornamented by rows of small cones, resembling sugar loaves.

The third story exhibits an arcade of three arches, divided into two stories by a plain transom running through the whole. The lower story is decorated by a duplicate blank arcade ornamented by a net work. The bases of the two central pillars have groups of carved heads on their faces, and those of the lateral pillars exhibit a single head.

The fourth story has an arcade of three lights, with a circular pannel in each base. The architrave is plain. Immediately above this arcade is a plain string-course marking the line of the embattlements.

caissons for the ends of the floor beams has been found, but in a state of complete rottenness; being like a honeycomb, and, although of considerable dimensions, was as light as a cane. Built up in one of the caissons, the workmen found the perfect mummy of a fine young cat. Poor puss had evidently been playing about the unfinished building, and having taken shelter from some alarm in the small space between the beam and the wall, was there built up through the ignorance or wantonness of a Norman mason. That the agony of the cat *in extremis* must have been intense, is shown by the convulsed state of the head and limbs. The head had been insinuated into so small a space, without the power of withdrawing it, that the workman who discovered it had to chip away a part of the stone to enable him to release her from the *catacomb* in which she had been inhumed for more than seven hundred years! The talons, teeth, and tail were most perfect, as indeed was the entire hide; and the mummy looked as fresh as those just unrolled from the bandages provided by the religious care of an Egyptian priesthood.

The general design of each façade is the same, except that a few of the mouldings are differently ornamented, and that the eastern gateway is plain. The two arches in the first story of the eastern front are open, and are converted into an arcade by a blank arch in the centre.

That Bury was a place of note in the earliest periods of our history is certain. By some it has been supposed to be the Villa Faustini of the Romans; and Joshua Kirby, (not the author of the *Suffolk Traveller*, but his son) in his historical *Account of the Monasteries in Suffolk*, says: "we might reasonably believe that this gate was erected by some of those flourishing and warlike people!" It is not, however, generally admitted that Bury was the Villa Faustini, Woolpit and other places, where many Roman remains have been found, disputing that honour.

The Saxons established a footing in Britain, on its being deserted by the Romans; and during the Octarchy, Bury, then called Bedericsworth, formed part of the kingdom of East Anglia, the capital of which was at Thetford. Its king, Sigberet, having embraced christianity, built a church at Bury in the year 630, and there took the religious habit, till his successor called him from his retreat to defend the kingdom against the ambitious Penda, king of Mercia, in which attempt he lost his life. What were the materials used in the construction of Sigberet's church we have no account, but like most of the churches of the period it was no doubt of wood. On the body of Edmund, king of East Anglia, and sainted martyr, being translated hither in the year 903, from Hoxne, the scene of his martyrdom and the fabled preservation of his body by a wolf, a new and "more splendid habitation" was built for its reception. This new church, we are told, was erected of wood, so that it is clear that our tower could have formed no part of that building. The body of St. Edmund continued to perform miracles, and the clergy to acquire possessions, till the conquest of East Anglia by the Danes, whose king Canute took the monastery under

his special protection, banished the secular clergy, and established the Benedictine monks in 1020, and gave them new and extensive rights and privileges. Under his auspices bishop Ailwin rebuilt the church of St. Edmund with "great splendour," and it was consecrated in 1032. King, in his *Munimenta Antiqua*, vol. 4, calls our tower "Canute's great gate;" and observes that, with the cathedral of Christ Church at Oxford, this gate affords the most striking instance of "that bold and noble style" which he designates as "the full or perfect Saxon." And a writer in the *Quarterly Review* for August, 1809, after observing that towers or steeples were introduced into Britain about the year 974, instances as the first examples the towers of Ramsey Abbey and St. James's, Bury. That this tower was not built at the time of Canute's church, or within nearly a century of 974, we think we shall be able to show, independently of the assertion of Gillingwater, p. 60, that Canute's church was "constructed of wood."

On the arrival of William the Norman, or the Conqueror, who prided himself as much on his heirship to Saint Edward the Confessor, as on his victory at Hastings, the Abbey of St. Edmund at Bury, to which St. Edward had given many possessions, became an object of his especial care. He gave it several royal charters; and on the demolition of Canute's church, with a view to the erection of a new and magnificent edifice "of hewn stone," granted permission to Abbot Baldwin to take as much stone as he needed from the quarries at Barnack, in Northamptonshire; and exempted it from toll or duty in its passage to Bury. This church was completed in twelve years, being consecrated in the year 1095; and continued to be the church of the Abbey till the dissolution, when it was entirely destroyed. It was so magnificent a structure that Herbert de Lozinga, bishop of Hulme, who had removed the seat of his episcopacy to Thetford, was desirous of again removing it to Bury. This was stoutly resisted by the Abbot, and an appeal being made to Rome, in

1101, the design was abandoned. A compromise however appears to have been entered into, the bishop agreeing to erect a cathedral at Norwich, and the Abbot, having completed his buildings at Bury, agreed to aid in the designed cathedral by transferring to the prelate the right to the carucutage (or land-tax) in Norfolk and Suffolk bestowed upon the monastery of St. Edmund's, Bury, to facilitate the erection of their own church.

It is most probable that the tower was erected by Abbot Baldwin, as the grand portal into the churchyard opposite to the western entrance of the church of St. Edmund, or as a campanile. This opinion is supported by the facts, that the ashlaring is of Northamptonshire stone; that the Abbot had so far completed the new structure as to be able to afford aid to the cathedral now building at Norwich; from the mouldings and details corresponding with those on buildings of which no doubt exists of their being erected about the same time; and from the fact, mentioned by Gillingwater, that Abbot Newton, who succeeded to the abbacy soon after Baldwin, walled in the abbatial buildings. The Rev. Mr. Yates, who wrote the short notice of this tower in Britton's *Architectural Antiquities*, vol. 3, mentions a record in one of the monastic registers, quoted in the *Monasticon Anglicanum*, that about the time that Abbot Anselm erected the church of St. James (not the church now standing) for the use of the inhabitants of the town, between 1121 and 1130, the sacrists Radulphus and Hervæus built the "*Turrim Sancti Jacobi*." This, says Yates, is the only notice by the ancient writers that appears at all applicable to this portal, but he very properly adds, "it admits of a doubt whether this notice refers to the building under consideration, or to one of the demolished towers of St. Edmund's church."

The Norman tower is mentioned by the monastic writers under the names of "the great gate of the church of St. Edmund's," or the "great gate of the churchyard;" and it was at this gate, "*ad portam cimiterii*," that the monks

received Abbot Samson when he came with solemnity as Abbot after his election on Palm Sunday, March 21, 1182; of which Jocelyn de Brackland relates the following interesting particulars. "Having slept the previous night at Kentford, the monks met him in procession at the 'cemetery gate,' the bells ringing both within the church and without. The new Abbot came surrounded with a multitude of people; and when he saw the fraternity, he alighted from his horse on the outside of the gate, and having caused his shoes to be taken off, was received bare-foot within the door, the prior and sacrist conducting him on either hand, and the monks singing the *Responsoria* 'Benedictus Dominus,' from the matins of the Trinity, and 'Martiri adhuc,' from the matins of St. Edmund. Thus the Abbot was led to the high altar. Upon which both the organs and the bells were silenced, and the prior having offered a prayer over the prostrate Abbot, and the Abbot having made an oblation and kissed the shrine of the martyr, returned into the choir and was there received by Samson the cantor, or precentor, and enthroned during the singing of the 'Te Deum Laudamus.'

The same chronicler has left us the following spirited portrait of this distinguished ecclesiastic:—"Abbot Samson was of middle stature, nearly bald; his face neither round nor long; his nose prominent; his lips thick; and eyes clear as crystal, and of a piercing aspect; with high and thick eyebrows which were often shaved; his hearing was peculiarly distinct: his voice liable to become hoarse with the slightest cold. At the time of his election he was 47 years of age, having passed seventeen in the cloister; he had then a few white hairs in his red beard, and a very few in his black and somewhat curly locks; but within fourteen years after his election his hair became altogether white as snow. A man always temperate, never slothful, full of vigour, delighting in horse and foot exercise until old age moderated this ardour; who, from the time he



heard of the taking of the cross, and of the fall of Jerusalem, put on breeches (*femoralia*) of hair cloth, and a shirt of the same texture, instead of linen, and abstained from all animal food, though he still had meat served at his table for the increase of his almsgiving: preferring milk, honey, and such like sweet diet to any other. Liars, drunkards, and great talkers, he hated. He spoke French and Latin fluently, but relied more on strength of argument than on the grace of oratory. He could read English with much elegance, and was in the habit of preaching to the people in English, but after the dialect of Norfolk where he was born and brought up; to which purpose he erected in his church a pulpit, for the benefit of his hearers, and ornament of the church."

Mention is made under the year 1264 of an attack by the burgesses upon the great gate of the Abbey, and of breaking the *gate of the churchyard*. The desperate assault of the burgesses in 1327, by which the Abbey-gate was destroyed, led to the construction, doubtless on the same site, of the beautiful Abbey gateway which still remains, though, we regret to add, it gives many evidences of "crumbling into decay."

It was at this Norman tower, or great gate of the churchyard, that king Henry the Sixth, on his visit to the Abbey in 1433, was met in full procession by the Abbot and convent; at which time the great bell tower of the church of St. Edmund was in so ruinous a state, having fallen in, in the year 1430, that the king, instead of entering at the great western entrance, was conducted to the south door of the church, as appears by the *Regist. Nigrum Abb. Burgi St. Edmundi*, a MS. preserved in the public library at Cambridge.

Mr. Cottingham views the injuries of the building in the most serious light. The two south piers have sunk very considerably; that to the east is at least  $17\frac{1}{2}$  inches out of the perpendicular. This, it is feared, has been occasioned by the drifting away of the soil on which it

stands by some springs. The south-western pier is nearly as much out of the perpendicular, occasioned, it has been ascertained, by the foundations of the cellars of the neighbouring house being sunk between six and seven feet below the foundations of the tower. The ashlar of the lateral walls in the interior is split from the top to the bottom, and several of the south arches are in a very unsound state. But it is on the eastern front that the danger is greatest and the mischief most apparent. It cannot be viewed without feelings of great alarm. The entire masonry is in chaos—from the embattled parapet to the arch of entrance every stone appears struggling to leave its place. The mouldings of the string-courses have given way and are crushing in the ribs of the arches below them ; and the whole façade rests entirely on the slender archivolt of the great arch ; where, in the winter of 1818, thirty of the principal stones fell to the ground. It was at this period that steps ought to have been taken, if not to restore the building to its original state, at least to render it more secure and lasting. But, though the archway was repaired by replacing the fallen stones, the danger was in no degree removed. The frightful cracks in the masonry of the superstructure were merely filled up, in some places scarcely to the depth of an inch, with cement. It was only a false semblance of security ; and the falling out of this cement upon the slightest touch of the neighbouring stones has exposed the grossness of the deception, and the fearful progress of the mischief which was hidden by it. In nearly a dozen places can a person in the interior see through the core of the building into the churchyard ; so complete has been the disruption of the rubble core, as well as the stone ashlaring. Of the manner in which the arches in the upper stories of the tower have been, not bolstered *up*, but bolstered *out*, by past “repairs,” it will give some idea to state that Mr. Cottingham has removed not less than 100 tons of brick, stone, and rubbish, which not only added nothing to the security of the building,

but tended materially to press it more and more out of its balance.

Mr. Cottingham is confident that the tower may be restored to its former strength ; and the bells may be vocal once more to the feelings of joy or woe, provided they be properly supported below, instead of, as at present, bearing with all their rack and pressure on the top of the building.



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Although the year 1844 has not been productive of works which in magnitude equal Hoare's Wiltshire, or in beauty and fidelity of illustration can be placed side by side with Britton's Cathedrals, yet during its progress, county history, the ancient ecclesiastical structures of the kingdom, and antiquity generally, have received many bibliographical augmentations of a valuable and permanent character. From these an approved selection is made, and a fair synopsis given of their contents. A great accession has also been rendered to antiquarian periodical literature in the establishment of the *Archæological Journal*, a monthly publication, the subjects of which are plainly indicated in its title. By good papers written by men of acknowledged talent, and beauty as well as fidelity of illustration, this work, without tending to the injury of older and no less useful fellow labourers, has conferred a boon upon students of antiquity materially tending to their great advantage.

THE NATURAL HISTORY, ANTIQUITIES, MANUFACTURES, VITAL STATISTICS, &c. OF THE COUNTY OF STAFFORD, BY ROBERT GARNER, F.L.S. *In one vol. 8vo, embellished with views of Antiquities, Ruins, &c.*

Two-thirds of this volume are devoted to subjects of natural history, geology, botany, &c. but the author has also, in the remaining portion, following the example of Gilbert White, given a sketch of the antiquities of this the native county of Erdeswick, Ashmole, and Izaak Walton. In doing so, he is less indebted to researches in libraries, and to the preceding labours of Plot, Erdeswick, and Shaw, than to personal inspection of the churches, tombs, ancient places, &c. of the county, in their present state. The principal merit he claims in this portion of his work is only that of having visited and attempted to describe several interesting spots and edifices, which have remained almost unknown and unvisited, but which we trust will, at no distant period, be noticed by some one more competent to give a fuller description. In the meantime, many objects worthy of the antiquary's regard are daily disappearing; numerous churches and chapels of ancient architecture are constantly giving place to the miserable edifices of modern building; the stained glass from the windows of the sacred structures is even now occasionally transferred to those of the neighbouring mansions; ancient tombs with their carved effigies are mutilated that they may be put\* into more dishonourable

\* "We noticed a kind of post mortem divorce at this church (Shareshill); the alabaster figures of a husband and wife, formerly belonging to an altar tomb, have been separated at the rebuilding of the church, the one being placed in the north, the other in the south window-sill." p. 135. "In the porch of the present church (Uttoxeter) are two beautiful altar tombs of alabaster of the sixteenth century. One has only an engraven figure on the top, and is the tomb of Thomas Kynnersley de Loxley. The other has a pleasing sculptured female effigy lying upon it in the habit of a *religieuse*, and from the escutcheon would seem to represent a lady of the same ancient house,

positions; fonts are turned into pig-troughs;\* gable-crosses converted into ornaments for the flower-garden; cross-legged crusaders ejected from their arched niches;† beautiful corbels, bosses, pedestals, and flowered crosses built into the walls of farm out-houses;‡ not to mention many other doings of modern Vandalism.

The most remarkable antiquities noticed, which are probably of British origin, are the following. The Bridgestones are situated on an extensive and desolate moor in the north of the county. This antiquity, in fact, answers to a *kistraen* being an oblong chest, composed of six or seven massive flattened stones, directed east and west; one stone now seen within the others may have served as a lid. There is an upright pillar at the south-west corner, and several others further off. The Bridgestones have been before described, but not always correctly, but the author discovered likewise a very large *cromlech*, also situated on a wild moor near Flash, which appears to have escaped

which at a very early date appears, from their arms, to have come into the possession of Loxley by marriage with the noble family of Ferrers. These two tombs are so placed that the inscriptions can only be partially read; with bad taste they have been ousted from the church into the doorway, and are placed under the staircase, one looking east, the other west, and one to Mr. Kynnersley has been broken to get them into their present situation." p. 90.

\* A font in the decorated style is thus used at Mucelestone, in the clerk's yard, and there are other instances of desecrated fonts in the volume.

† At Checkley and other places.

‡ The Cistercian Abbey of Dieulaeres was founded in a fertile valley, on the banks of the Churnet in the year 1214, by Ranulph Blundevill, Earl of Chester, who fought with Cœur-de-Lion in the Holy Land, and was besides a man of learning. "There are still some remains, consisting of two clustered pillars, one partly overthrown; the capitals of pillars, corbels, bosses of gothic groining, circles including trefoils, the lids of coffins, &c., built into the walls of the outbuildings of the old farm-house; together with an old gateway, composed of the remains of the Abbey." p. 102.

the notice of all antiquaries. Besides these he also describes and figures a druidical circle, and an antiquity similar to the Cornish *tollmen*, "consisting of one stone of enormous weight supported on two others, leaving a passage between, which some recluse of ancient times must have fitted up as a dwelling, traces of a door and fireplace remaining." There is an ancient medicinal spring close by.

Several Romano-British roads passed through the county, and various camps, entrenchments and barrows are situated upon them. The Roman station *Mediolanum* may now be probably fixed at Chesterton (not the Chesterton in Salop), where has recently been brought to light a very perfect Roman camp, the ditches of which are now converted into roads and lanes; in one some of the houses of the hamlet are built, another is full of water.

At Wall, the ancient *Etocetum*, the foundations of buildings are still visible in the adjoining fields, and the author thinks they have not been sufficiently investigated; on one terrace in the highest ground, which it requires no stretch of probability to set down as the site of a Roman temple, a church has lately been built.

Since the publication of the volume a Roman silver coin has been brought to the author, found not far from this spot, with the head of Janus on one side, and on the reverse his figure on four horses, with the word *Roma* underneath. A boss or *umbo* of a Roman shield was lately found on Hardwick farm, at the north end of Barr common, half a mile from the line of the Icknield street. Plates of iron were found with it, but they were quite oxydized, so that it was impossible to preserve them. It probably figures the death of Orpheus, beaten to death by the women of Thrace. It is deposited in the Birmingham museum. It is of metal as hard as gun-metal, circular, and two inches across, with the design in well executed relief. This design is a captive, stripped and bound to an oak, while two female figures with long flowing hair are



in the act of immolating him ; one is armed with a club, the other with a short sword. In the background are other female figures bearing his helmet, cuirass, &c. ; in the foreground lies a sword, shield, and a musical instrument like a viol, also a garment and pieces of armour.

We next have an account of several remarkable castramentations, which, being irregular in form, and situated on high ground, are referred rather to the Saxons than the Romans. There are numerous upright pillars to be seen in the churchyards of Staffordshire ; those of Wolverhampton and Rocester, and two at Checkley are elaborately carved.

In the centre of a large field on Blore Heath, now enclosed, near a small rivulet, may be seen a rude cross, the inscription on which speaks of a scene widely different from the peaceful occupation of the husbandmen, whose plough now often turns over the once blood-stained soil around. On this spot was fought the battle of Blore Heath, in 1459. Lord Audley, who commanded for the side of Lancaster, was defeated and slain. To perpetuate the memory of the action and the place, this ancient monument was repaired in 1765 at the charge of the lord of the manor, Charles Boothby Scrymsher.

An account of the civil war follows, including the remarkable and romantic preservation of Charles the Second, at Boscobel, Moseley, and Bentley, by the Giffards, Penderels, Lanes, and others.

Staffordshire is remarkably rich in monumental antiquities. There are many rude stone coffins to be seen, having the lids carved with the figures of crosses, (often very ornamental) swords, axes, &c. These are later than the Conquest, as they are found about ruins and churches which were not then in existence. Next succeed tombs with crosses of inlaid brass, and Latin inscriptions, and also those with cross-legged effigies. The latter are almost always situated in arched niches, in the north or south walls of the churches or chancels, either within or without

the buildings, and are carved in free-stone, but occasionally in wood, whilst later effigies are generally of alabaster. The brasses of this county have suffered terribly. One of the most interesting is in Audley church, the figure represented in armour, such as was worn by the heroes of Poitiers; the Norman inscription gives the date 1385, and informs us that this is the tomb of Thomas of Audley, son (not brother, as is incorrectly printed in the volume) of James d'Audele, seigno' de helegh de rouge chastel. This Lord James Audley is, we suppose, the one mentioned for his bravery by Froissart; and an effigy on the other side of the church is said by tradition to be the figure of his esquire Delves. To Fouleshurst, another of his four esquires, mentioned by Froissart, is a fine tomb in the neighbouring church of Balterley, with his carved effigy in the same kind of armour. Of Heleigh castle, the seat of the family, some crumbling walls are yet to be seen on a high hill, surrounded by a deep *fosse*, cut out of the red sand-stone rock. In the neighbouring church of Madeley is a brass in perfect preservation, it is figured in the volume, and the date is much later, 1568. The alabaster altar or table tombs are innumerable, and are of three kinds—the richly carved and beautiful tombs of the decorated style, the heads of the warriors having pointed helmets, the neck enveloped in chain mail, and the limbs in plate armour, whilst the cross-legged, more ancient effigies, are generally wholly in chain mail—later altar tombs of the fifteenth, sixteenth, and seventeenth centuries, the warriors entirely in plate armour, and the effigies frequently painted and gilt—and, lastly, those in which kneeling figures are introduced, with more or less of a classical taste in the tombs themselves.

Shaw surveyed and published a voluminous account of the churches of two of the hundreds of this county, Offlow and Seisdon, but did not live to complete his work. With respect to the present volume we find it impossible to give an epitome of the topographical portion, and can

only transcribe a few of the notices of several of the most interesting places.

CROXDEN ABBEY.—This venerable ruin is situated in one of those fertile and pleasant spots so generally chosen by their founders for the erection of religious houses. A limpid stream runs by it, rendering singularly fertile the meadows through which it flows. This Abbey was founded by Bertram de Verdun, 1176, whose wife Roise was the founder of Grace Dieu Abbey, and her tomb is or was in Belton church, co. Leicester. Croxden Abbey was dedicated to the Virgin. The founder himself died in the Holy Land, but Croxden was the burial-place of his descendants, the patrons of the Abbey. Its monks were Cistercians. Thomas, the first abbot, bore the crozier for fifty-one years, and appears to have been a learned and pious individual; he wrote a commentary on the Bible, and was interred in the chapter-house. The heart of the unfortunate king John was deposited here, having been embalmed by his physician, the abbot of Croxden. Thomas Chawner was abbot at the dissolution. The ruins are still extensive, but evidently occupy but a small portion of the space which the venerable edifice formerly covered. As we might expect from the date of the erection, they present us with traces of the Norman architecture, as well as the early Gothic: the long lancet-shaped windows must have been particularly fine. Portions of the west end, which had an entrance arch of many mouldings, with three high lancet windows above, of the transept, tower, cloisters, and chapter-house, which was rounded at the extremities and groined, with another large room, unroofed, but having the walls entire, probably a refectory, as it lies convenient for the large kitchen fire-place still visible, may still be noticed. Several stone coffins lie in the chapter-house and about the ruins, and in a vault under the south transept we noticed a human skull. There is also a crucifix with an image of the Saviour, and a carving of the Virgin and child on the

reverse probably from the gable. A very ancient effigy of a knight in armour, from a tomb, perhaps one of the de Verduns, may be noticed.

MAVESYN RIDWARE.—This place was held after the Conquest by Azeline, of whom little seems known : it soon came into the possession of the Mavesyns, a family originating from the Norman house of Rosny, a name distinguished in the annals of French history and chivalry, and beneficed prelates and *puissant* warriors have occurred in the house of Malvoisin or Mavesyn, in this and other branches of it ; and often the individuals of it have borne the names of Robert or Hugo, as we see they did here. The only trace of their mansion is the old gateway, the site being occupied by a modern house. The Trent is here a fine river, abounding in the finny tribe, and having also many swans. To the manor of Mavesyn Ridware the Chadwicks succeeded in the beginning of the seventeenth century by female descent. In the year 1782, the old church was taken down, with the exception of the steeple and Trinity chapel, the latter of which has been the burial-place of the family from its erection in the twelfth century. The most ancient tomb in this venerable mausoleum is that of its founder, Hugo Malveysin, who lived in the reign of Henry the First and Stephen ; his figure lies beneath an arch in the north wall, and represents the warrior in chain armour, with a surcoat, truncated helmet, and Norman shield. The coffin was opened in 1785, and the skeleton within found entire. The tomb of Sir Henry Malveysin, the crusader, which is a similar one, was also examined ; his remains were found enclosed in a rude case of sheet lead. There is an altar-tomb of Sir Robert Malveysin, with his figure in black line on the lid ; he was slain, 1403, fighting by the side of his sovereign at Shrewsbury. There are also altar and other tombs of the Cawardens, Davenports, and Chadwicks.

This cemetery has been repaired, and is now preserved with care. Besides the tombs mentioned above,

there are slabs of alabaster around the apartment, with the engraven figures of warriors and dames of the house, from the Conquest, in their different costumes, and at the foot of each has been added a verse commemorative of their character, deeds, and alliances. Above are suspended escutcheons and hatchments, some armour, &c. In a corner is a niche for the service of the altar which formerly existed in the chapel.

The west wall displays three alabaster tablets of relief, of which one commemorates the death of John Malveysin of Berewicke, slain at a hunting on the Wrekin, in the reign of Henry the Fourth; another, the death of Sir William Handsacre; and a third, that of Sir Robert Malveysin, himself the conqueror of Handsacre, and slain, as mentioned above, in his turn, near Shrewsbury, on St. Magdalen's eve. 'A jealousy existing between the neighbouring families of Mauvesyn and Handsacre it so happened, when Henry the Fourth had obtained the crown of England from Richard the First, and it was rumoured that Percy was in arms against the king, Mauveysin had ridden forth with six or seven of his vassals, on the part of king Henry; it chanced also that Handsacre, who espoused the opposite cause, had left home the same day, with an equal number of attendants, to join Percy. These rivals met, and, inflamed with rage, rushed furiously to battle. Handsacre was slain, and the victorious Mauveysin, proud of his conquest, marched forward to Shrewsbury, and there lost his life, fighting valiantly for the king. Thus fell Sir Robert Mauveysin, breathing in his last moments the undaunted spirit of his Norman ancestors; thus conquering fell the last and gallant representative of an ancient valiant race, which first entered England in arms, ranged under the Conqueror's banners, and, after toiling in the paths of glory more than three centuries, honourably finished its career on the field of victory. Margaret, his younger daughter, became the wife of his rival's son, Sir William Handsacre, to whom she brought her property, as



a recompense for the death of his father, slain by her's. The following verses, which occur under the second alabaster basso-relievo mentioned above, may be a fair specimen of the poetical illustrations of the ancient memorials of this chapel; they, as well as some other details, are evidently a late addition.

“ He rushed from yonder moat-girt wall,  
With lance, and bill, and bow;  
Down, down! he cried, with Bolingbroke,  
Dares Malveysin say no?  
Sir Robert, spurring, said, rash knight,  
King Henry bids thee die!  
Like lightning on Sir William came,  
And Percy was the cry.

Soon Malveysin his prowess proved,  
Pierced with his spear the foe,  
Both steed and baffled knight o'erthrow,  
And laid his honours low;  
Yet not till honours brightest mead  
Bold Handsacre had won;  
This earth, which bore that rival dead,  
Bore not alive a braver son.”

The pavement of the cemetery, where unoccupied by monumental slabs and tombs, is emblazoned with arms, and there are some very ancient floor tiles, with heraldic devices relating to the family, originally from Normandy.

ARMITAGE.—Here the church is remarkable for a very beautiful Anglo-Norman door-way with twisted pillars, and rich and elaborate ornaments; a very curious font in the same style, with numerous human figures; an arch of zigzag ornament between the nave and chancel; massive pillars, &c. The church is very beautifully situated, on a wooded sand-stone rock, overhanging the Trent, but is now doomed to be rebuilt. Situated, as this village is, in the very atmosphere of Lichfield, with its Antiquarian Society,

of course the rebuilding or restoration will be in the best rules of art.

TUTBURY.—Passing over the remarkable discovery of coins here in the bed of the river Dove, in 1831, the description of the castle, and of the residence of the unfortunate Queen of Scots there, we have the following account of the church noted for its beautiful Norman arch, probably unequalled throughout the whole kingdom. ‘Tutbury church is remarkable, as it is part of the old priory; the west entrance having some unrivalled arches of Norman architecture. The door-way, in the west façade, has about seven principal mouldings, of which the innermost but one is of alabaster; the pillars have been in part restored. The first outer moulding has no pillar, like the following, but is continuous with a projecting horizontal band, two lions forming its corbels; it is ornamented externally with circles enclosing animals, and internally with hatched work. The second moulding is externally of flowers with foliage, and internally of zigzag work. The third, roses outwards, ribbed or fluted inwards. The fourth has zigzag work within, and winged foliage without. The fifth is of beak-heads of lions or moustaches, and other elaborate ornaments. The sixth of alabaster, and all the carving very fresh; the device is of complicated beak-heads, three together, being birds or griffins, with other decorations. The inner moulding is of three rows, of the common zigzag work. The columns have their capitals adorned with figures of men and animals. The horizontal band is of cross-work and flowers; there are also biscoted arches, hatched work, &c., on the front. The window is rich, but with only three mouldings—the outer rim ornamented with beak-heads and flowers; the middle one of moustached beak-heads and other rich device; the inner one of zigzag.

The church is the nave of the Abbey, the north arches are walled up, and the south aisle is mostly of a later date, with perpendicular windows; the present east end is the arch of the central tower walled up, and part of the

transept pier remains. The pillars between the nave and the aisles are massive, six feet at the least in diameter, and several of them are four-clustered and longer in one diameter than in the other; the clerestory is also Norman, and there are crossed arches at the west end within; the east window is perpendicular Gothic, but the windows of the south aisle have zigzag ornament internally, and there are arches in the same style in the belfry; on the south side of the low tower, which is situated at the south-west end of the church, is the representation of a boar hunt: the south door has an arch of zigzag, and pillars with ornamental capitals, of which the middle one to the east has three curious human figures. The tombs have disappeared, though some alabaster slabs are said to be concealed under the pews. At present the oldest tomb is of the date 1655, to Anthon Horridg, Parsar. This fine priory was founded, 1080, by Henry de Ferrers, and the monks were of the Benedictine order; the founder was interred in it.

ELFORD.—This place was formerly possessed by the Stanleys, who married the heiress of the Ardernes, the original possessors of it. In 1683 it came into the possession of the Honourable Craven Howard, to which family the Bagots succeeded by marriage, taking the name of Howards; and finally the son of Viscount Templeton obtained it in the same way, by marriage and change of name. The church stands in a pleasant situation near the hall, and is in the decorated style of Gothic building, with a high-pitched roof, and the ceiling of the aisle or side chapel open to the rafters. There is some beautiful stained glass in this church; that in the east window of the side chapel is ancient, and was brought from the continent; the figures and colour are very rich; there is also some ancient glass in the windows of the nave; that in the west window has been lately inserted and is modern, but of a superior description; the figures represented are from antiquarian records—Sir R. Stafford, Sir T. Stanley, Maud Camville, Isabel Vernon, Maud de Arderne, and Cecilia de Arderne,

all in tabards, on which their arms are depicted, before faldstools, and under canopies copied from St. Martin's cum Gregory at York. In the quatrefoils of this window are likewise the arms attributed to Wulfric, Earl of Mercia, who left his lands in Elleford and Aclea, to Burton Abbey, and those of William the Conqueror. We believe the church is indebted to the purse and taste of its well-known rector for these embellishments. The effigy of Sir John Stanley is in a niche, between the side chapel and chancel in the beautiful characteristic armour of the time; the head and neck in chain mail, and the body in plate armour, covered with a surcoat; his feet on a lion, and his head in a helmet, with an eagle and child, the cognizance of the Stanleys; a dagger on one side, and a sword on the other, and the hands supplicating. Under an arch in the nave is that of Sir John's son, a youth in a long garment, and curled hair, more pleasingly sculptured than is represented in Shaw: he was killed by a tennis-ball, the representation of which he holds in one hand, whilst the other is raised to his head, the seat of injury. The altar-tomb of Sir W. Smythe is very fine; his effigy lies between the figures of his two wives, one a Nevil with her coronet, the other a Stanley. The altar-tomb of an Arderne is ancient, the armour of the male effigy being in the same style as that of Sir J. Stanley. There is also an ancient effigy in the north wall of the nave.

CLIFTON CAMVILLE.—We give the inscription from the altar tomb of Sir John Vernon.

“ Pray ye for the solle of Sir John Vernon, knyght,  
 Who in justice was a spectacle to syght,  
 And spared not himself day nor nyght,  
 For the pore comonalty helpg y'm to y'r ryght,  
 In hospitalytey name here he had,  
 With his meate and his drynk he them so fed,  
 That they pore hearts he evermore had,  
 And for his dep'ture were heavy and sad.

Pray ye for the solle, whose bones here do rest,  
W'on p'r n'r as ye think best,  
That he may be receyv'd into the Dyvine brest  
Of th' eternall God, qui in cœlis est. Amen."

CHARTLEY.—The castle has been for ages in ruins, and is now nearly demolished to the foundations. It was surrounded by a deep fosse, and was built in the reign of Henry the Third. Chartley was given by the Conqueror to Hugh, Earl of Chester, and it came into possession of the family of Ferrers by marriage with the co-heiress of the preceding most ancient house, shortly after the erection of this castle. The park contains a thousand acres, which have never been submitted to the plough, and is an ancient enclosure from the forest of Needwood, William de Ferraries in the thirteenth century having separated it, and the turf remains in almost its primitive state. It abounds with red and fallow deer, and a herd of wild cattle has been preserved here down to the present day, and they retain their wild characteristics like those at Chillingham. They are cream-coloured, with black muzzles and ears; their fine sharp horns are also tipped with black. They are not easily approached, but are harmless unless molested.

In the volume we have longer accounts of the antiquities of Lichfield, Tamworth, Wolverhampton, and Stafford, with a short account of those which remain in the different villages, churches, tombs, ruins, &c. Unfortunately time, and the more ruthless hand of man, have caused a sweeping destruction to pass over these. But we may now hope for better days. The little church at Trentham, containing some remains of Anglo-Norman architecture, and anciently, no doubt, attached to a small abbey or oratory which existed here even as early as the Heptarchy, has been restored in good taste by its noble owner. The church of St. Mary's, Stafford, has also just been restored; it is now



a very beautiful edifice, but would require a longer notice than we can give it. The font has excited considerable interest, and is probably one of the most curious productions that remain of the twelfth century. One private gentleman, with a noble munificence, has contributed the sum of five thousand pounds towards this restoration, besides several of the painted windows. The church built at Hartshill is a near approach, and apparently, indeed, a studied return to the purity, grace, proportion, and propriety, of the pointed church architecture, for which England was famed in the days of the Plantagenets. It is a beautiful specimen of early decorated gothic; consisting of a nave and aisles with clerestory, and a well proportioned chancel, porch, and western tower and spire. The interior is further remarkable for its beautiful floor, formed of encaustic tiles, manufactured in the immediate neighbourhood. The ceiling too of the chancel is lined with richly emblazoned tiles, and its windows filled with stained glass of a superior execution. We may add that the church was built and endowed, and a parsonage added, at the cost of one individual.

In the portion of the volume devoted to the manufactures, we have an account of the reintroduction of the beautiful pavement tiles alluded to above by the manufacturers, Minton and Co. The three churches last noticed are paved with them, and the effect is of the richest description, such as can never be attained by marble. The colours most common in ancient specimens are black, yellow, and red, and they are glazed or not according to circumstances. The effect of these simple colours is surprising, but others are occasionally introduced. Being encaustic, the patterns cannot wear out by being trodden upon. At the same establishment *tesseræ* for mosaic pavements are now produced by a novel and ingenious process; being stamped in dies, by a strong pressure, from clay in the state of powder. By this method they may be produced

of exactly the same size, of a very durable composition, and they are tinted by metallic oxides of all colours.

THE BARON'S WAR, INCLUDING THE BATTLES OF LEWES AND EVESHAM, BY WILLIAM HENRY BLAAUW, ESQ., M.A. *London, Nicholls and Son; Lewes, Baxter.* 1844. *Square crown 8vo.*

The important events in which Simon de Montfort bore so conspicuous a part, and the still more important consequences which have flowed from them down to our own time, must ever render the subject matter of this volume interesting. There has been so much confusion and misstatement on this part of English history, that a clear and detailed view of the circumstances of the civil war in Henry the Third's reign was much needed, and accordingly the author has traced out the sources of the general discontent, which led to the statutes of Oxford, in 1258, and which embittered the resistance of the barons and their zealous partisans to the exercise of the royal prerogative, by which the weak king had excluded his own subjects from all places of trust, and had yielded them to his foreign court-favourites. The progress of hostilities brought both parties to Lewes, and a knowledge of the localities has enabled Mr. Blaauw to present a graphical view of the signal triumph there of the barons.

As connected with this battle, we may refer to a curious relic, lately found at Lewes, which was exhibited at the meeting of the Archæological Association at Canterbury, namely, a brass steel-yard weight, stamped with the arms of the king of the Romans, who was there taken prisoner in 1264, and to whose capture the very earliest English ballad also relates. The summoning of the representatives of the burghs to Parliament for the first time, during the abeyance of the royal authority which followed, has been the subject of much historical dispute; but Mr. Blaauw, avoiding this, contents himself with pointing to it as an

unanswerable proof of the popularity of the baronial cause, which would otherwise have been ruined by this very measure. Prince Edward's skill and success at Evesham in 1265, with the fierce vengeance on the barons having been detailed, the author relates the fatal murder of Prince Henry at Viterbo, as for the last time linking the name of de Montfort with English history—an act, remarkable from the character of the victim and from the unusual atrocity of the circumstances, and fortunately the last repulsive act of blood resulting from this civil war.

On this point, often cursorily treated, and on the fortunes of Simon de Montfort's children, some interesting particulars are introduced. The singular position of an alien being the popular leader in a war against aliens has attracted the attention of historians, and Simon de Montfort has been voted a rebel or a hero, as suited the purpose of their party, but his character has never till lately been subjected to the strict test of well authenticated facts, and it now comes out with a clearer lustre. After declining sovereign power, when offered to him in Syria and in France, he seems to have undertaken his mission of reforming the English government with an earnestness of mind which partook of piety, and with that superior knowledge of the arts of war, which he had acquired in the camps of Gascony and the crusade. The charge of his coveting the crown is of modern invention only, and that of rapacity is not supported by the accounts extant of his property confiscated at his death. The devotion of the clergy and people towards him was displayed in a mode characteristic of the age. They made a saint of him at once, in spite of the pope and king, and during many years after his death, extraordinary miracles were believed to have been worked by his efficacy, several of which are quoted in this volume; marvels strange indeed, but not more so than those ascribed to the holy tunic of Treves, or to mesmerism in 1844. Before we reproach the credulity of the ignorant

thirteenth century, let us remember the delusions of the enlightened nineteenth.

While thus treating of persons and things 600 years ago, antiquarianism becomes an indispensable handmaid of history, and the author has therefore illustrated his narrative of court intrigues and battles by notices of the individuals engaged in them, not only those of royal birth, but many of ancient names, which have descended to modern times among the nobles and gentry of the land, while incidental light is also thrown on the arts, the manners and the feelings of the age. For this purpose Mr. Blaauw has sought for authentic information in various quarters, for we observe extracts from the manuscripts of the Royal Archives of Paris as well as from the British Museum, and he has contrasted the discordant statements of the numerous contemporary chroniclers in order to elicit truth, checking them by constant reference to public documents. He has taken full advantage of recent antiquarian publications, especially Mr. Wright's important volume of "Political Songs," where many of the Latin poems and Anglo-Norman ballads preserve to us the warm emotions of that day with as much freshness as a modern newspaper. The author has also referred to the manuscript letters of the learned Franciscan, Adam de Marisco, to his great friend Simon de Montfort, (destined, as is well known, for publication by the Camden Society) in order to illustrate the character of the Earl and his countess. The great warrior's intimacy with this good friar, and with Robert Grethed, Bishop of Lincoln, two of the most learned men of that age, so considered by Roger Bacon himself, seems to prove him to have possessed an enlightened mind, as well as a hand of consummate skill in war. The hurried journies of his countess, the Princess Eleanor, and the curious details of her household expenses, during the eventful year 1265, are here given from the valuable Roll, so well edited by Mr. Turner for the Roxburghe Club, and nowhere could we find more curious

particulars of the customary food, dresses, and conveniences of the thirteenth century with their then prices. They form a strange contrast to our present ideas of luxury : while we welcome as ancient acquaintances the careful records of cheese-cakes and “gingibrade,” we find whale and porpoise served up as delicacies, and the present of a princess to a king, conveyed by a knight, the 5lbs. of rice and 2lbs. of sugar, would now be the gift of some Lady Bountiful to a cottager.

The *Quarterly Review* has remarked on this volume as “a beautiful specimen of provincial typography, with very interesting illustrations.” These latter consist of several woodcuts, some seals of de Montfort and others, lithographic copies of the rude ancient drawings in the British Museum, which represent the death and barbarous mutilation of Simon de Montfort, and a fine etching of Lewes in 1264, exhibiting the castle, and the Cluniac priory restored from the existing traces of their buildings.

THE HISTORY OF THE TOWN OF GRAVESEND IN THE  
COUNTY OF KENT, AND OF THE PORT OF LONDON.  
BY PIERCE CRUDEN. *London, Pickering ; Johnston,  
Gravesend.* 1844. *pp.* 569.

This excellent work may be considered a history of the navigation of the Thames, and of the port of London, rather than a topographical volume connected with the early or modern condition of Gravesend, the particulars relating to which place, though including the leading features, not being comparatively of much importance. On the manner, therefore, in which the former part of the subject is treated, this work must depend for its character, and those who have studied its details with reference to this will inevitably arrive at the conclusion that its author is well and practically informed upon what he has undertaken, and has performed his work with extreme ability.



By a history of the port of London it must not be understood as meaning the increase of the duties, from any given commercial period, received at the London "receipt of custom," the gradual increase of dockage, of shipping, or of the many means by which the revenue of this great country has been enriched, and her merchants have become princes. The history of the port of London in Mr. Cruden's volume is the history of the Thames itself, and the gradual development of those resources as a river which have made this living stream the general highway of nations. This plan as worked out by the author comprehends many accessories, as notices of the great arsenal at Woolwich, of Tilbury fort, and some of the interior portions of the fruitful county of Kent.

Mr. Cruden, unlike many topographers, does not seek to give the place on which he writes a fictitious antiquity. He is not of opinion that Gravesend deserves a Roman origin, and even its mention in Domesday book under the name of Gravesham, he states as having reference to the manor only, and not to any town demesne.

As this year has been witness to a strong controversy relative to the crossing of the Thames by Cæsar, in which some antiquaries contend for Coway Stakes, and others that the great general did not pass the Thames at all, but the river Medway, we give Mr. Cruden's opinion upon the subject, as one added to the notion that Coway Stakes must still be considered as the fording-place of the Roman conqueror and his forces.

"Thus the Romans have been traced over three sides of a square, of which the river forms the fourth side, in the centre of which Gravesend is situated, but it is not to be assumed from these data, that the town had been founded in the time of the Romans.

"Higham, where the fragments of Roman pottery were found, has been said by some writers to be the place

where the Romans under Plautius forded the Thames in the year 43 of the Christian era.

“Hasted has declared himself to be of this opinion, and he says, that the probability of there having been a ford or passage here in the time of the Romans, is strengthened by the visible remains of a raised causeway or road, near thirty feet wide, leading from the Thames side through the marshes of Higham southward, till it joins the Roman Watling street road, near the entrance into Cobham Park.

“This opinion is professedly founded upon a passage of the history of the Romans by Dion Cassius, who wrote about a hundred and fifty years after the event.

“This historian says, that the Britons retired towards the Thames, where it meets the ocean and the tide stagnates, and they, being acquainted with the firm and passable places, crossed easily, but the Romans in pursuit of them incurred danger; the Gauls swam over, and others crossed by a bridge higher up, when they again assailed the Britons, many of whom were slain, but in the rashness of the pursuit, many of the Romans perished in the pathless swamps.

“In a recent spirited and interesting commentary upon the account given by Dion, the inference that has been drawn from it, that the Romans found a fordable passage across the Thames near the mouth, is objected to, inasmuch as the extent and form of the river would render this improbable or impossible; and the objection is warranted by the account given by Cæsar upon this point. When he had landed on the coast of Kent, he marched towards the Thames to penetrate into the kingdom of Cassivellaunus, and he says, that there was only one place where it was fordable, and that not without difficulty; and that when his men effected the passage at that ford, nothing but their heads were to be seen above the water. The generally received opinion is, that this passage or ford was near Walton, in Surrey, at a spot now known as

Coway Stakes, a name derived from the event ; and if this conclusion is admitted, the interpretation of the account given by Dion must be rejected.

“ It has been suggested, as a solution of the difficulty, that the mouth of the Thames spoken of by him, was not where it is now considered to be—at the Nore, forty-six miles from London, but much nearer to the capital, the intervening space being esteemed, at the time of Plautius, as a continuation of the ocean—a view of the subject which is curiously illustrated by an authentic public record. In a commission appointing certain persons to view and repair the embankments of the river between Greenwich and Cliffe, about two miles beyond Higham, the jurisdiction assigned is described to be upon the sea coast, which description was probably founded upon a reminiscence of the state of the Thames before the construction of the embankments, when it formed a great Sinus or Frith of the sea, spreading to the foot of the high ground on both sides.

“ But the words, “ the mouth of the Thames,” do not occur in the relation of the event by the Roman historian ; they are an interpolation, for which he is not answerable.

“ His account is, that Plautius, having discomfited the Duboni, or Budoni, as it is supposed in Gloucestershire, he pursued the fugitives towards the river Thames, and coming to a place where the river meets the ocean and the tide stagnates, the Britons forded the Thames, the Romans following them.

“ This is the account from which it has been concluded that the Romans forded at a place near the mouth of the Thames ; but this is not a satisfactory conclusion. Dion says, it was where the river meets the ocean and the tide stagnates, and this points to another part of the Thames. The river continually ebbs from its source to the neighbourhood of Richmond, and it there meets the flux of the ocean, which does not flow higher : that is, the flood-tide

ceases or stagnates there. Hence it seems rather, that the place referred to by Dion was near Coway Stakes; and that it was there that Plautius forded the Thames, where Cæsar had effected a passage in a similar manner.

“The depth of the river in Gravesend Reach, opposite to Higham, is forty-eight feet at low water; and therefore it cannot be supposed that there was a ford at that place, for the water cannot have become so much deeper by the effect of the restriction of the current by embankments, as to account for the great difference between the present depth, and the shallowness of a fordable passage.

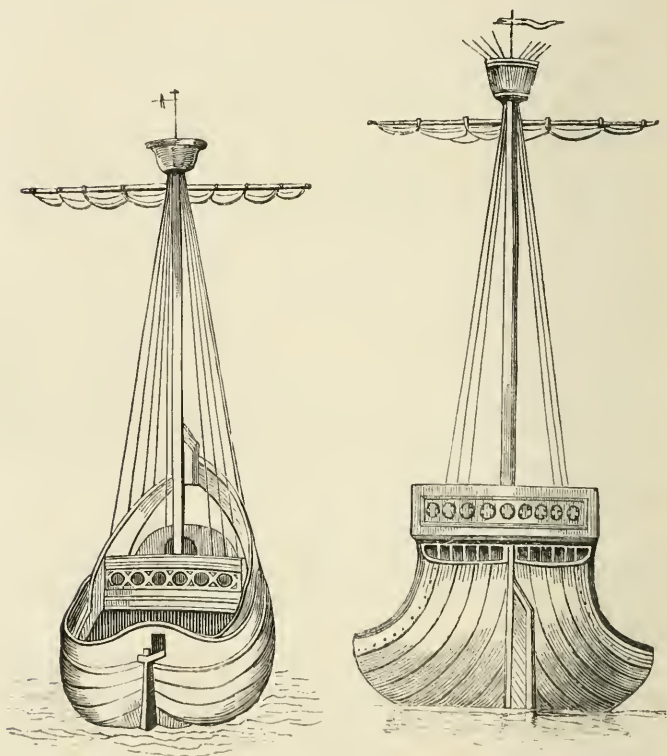
“A bridge is mentioned in the narrative of this event, as being higher up the river than the ford was, and this presents another objection to the opinion concerning Higham, for it cannot be imagined, that at any period there could have been a bridge over the Thames near that place. The existence of one higher up the river than the ford is not to be discredited, although Cæsar does not mention one over the Thames, for the Romans might have constructed one, as it has been suggested; they might have found it expedient to erect it—they were familiar with such works, and they could have obtained an abundance of materials for the purpose, in the forests by which they were surrounded.

“Upon the whole, it appears that this locality cannot claim the distinction of having been a battle-field of the Romans, or the scene of the sad calamities of the subjugated Britons.

“Roman coins have not been found in masses in this neighbourhood, but several years ago a great number of Celts were dug up near the line of the Watling street of the Romans.”

There is much antiquarian matter in this volume on the date that may be assigned to the introduction of ships' rudders, which is fixed by Mr. Cruden in the fourteenth

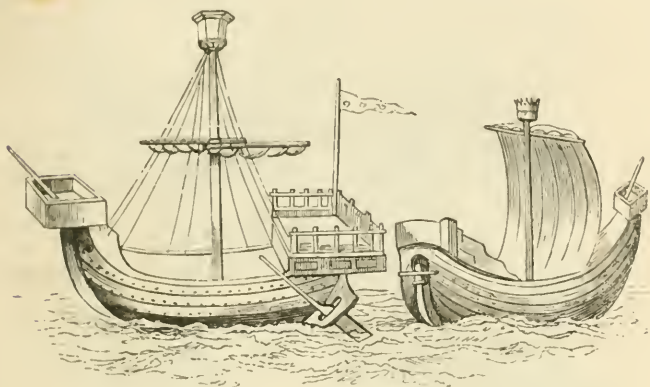
century. He shows the rudders to be in use in 1340, by reference to the gold noble of Edward the Third, which is believed to have been struck at Sluys in commemoration of a great naval victory obtained in that year. He also adduces corroborative proof of this era being the true one, from drawings of vessels in an illustrated manuscript copy of Froissart, engravings from which we subjoin.



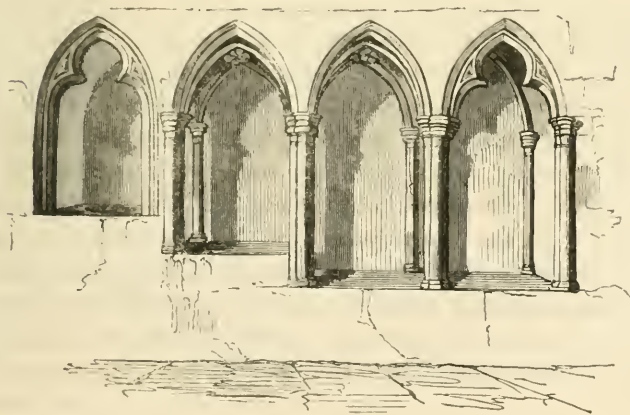
The old "clavers" is also given in a manuscript of the same period, and also the rudder. Mr. Cruden seems to think this marks the time when the first was laid aside and the second introduced. It is more probable that they were



indifferently applied at the time and for some years after. This illustration is from a French manuscript history of Alexander the Great, in the British Museum.



Mr. Cruden gives us several wood-cuts relating to Milton church—Milton a suburb of Gravesend. There appears to be some decorated work in the windows, and on the south side of the church are four good sedilia of an early character, which we give.



The volume also contains two good views of the old and new Grammar Schools at Gravesend.



OLD SCHOOL HOUSE.

“The earliest positive testimony relative to this school, is the record of the appointment of a master, in the year 1595; but it is stated in the entry of that appointment, that it was ‘in the room’ of a preceding master, who had surrendered his place; and who, for anything that appears to the contrary, might have been preceded by others in the like office. There is some evidence that this was the case, and that the school was founded in the year 1580. In that year the corporation became possessed of ‘a messuage and garden, commonly called the Alms-house in Milton;’ and from circumstances now to be related, it may be presumed that this messuage became the school-house.”



NEW SCHOOL HOUSE.

The subjects touched upon in this valuable work are so various, that to enumerate them would require more space than can be spared. Further extract is therefore out of the question. Evidence on the changes made in the primeval course of the river by embankments—the formation of the naval establishments at Deptford and Woolwich—fixing the building of the well-known ship *Harry-grace-a-Dieu*, believed to be the first ship of the royal navy constructed in England, at Woolwich—approach of the Armada—and an account of the naval disaster at Chatham in 1667, implicating the commissioner Peter Pett, but leading considerably to his exculpation—are a few of the subjects treated upon, together with historical notices relative to

Gravesend. In fine, the book is copious in its details, and we are of opinion worthy of being considered an authority. It is well got up in all its parts, contains several delicately etched views, and, as will be seen by reference to these pages, well executed wood-engravings of interesting objects in the locality.

PRACTICAL REMARKS ON SOME OF THE MINOR ACCESSORIES OF THE SERVICES OF THE CHURCH, WITH HINTS ON THE PREPARATION OF ALTAR CLOTHS, PEDE CLOTHS, AND OTHER ECCLESIASTICAL FURNITURE, ADDRESSED TO LADIES AND CHURCHWARDENS. BY GILBERT J. FRENCH. 12mo, pp. 176.

This volume, written by a man of business upon matters relative to his trade, shows not only the taste of the time towards church restoration of every character, but also the practical ability to direct it. The author is a manufacturer of, and dealer in, the "minor accessories to the services of the church," at Bolton-le-Moors, Lancashire, and here gives at length his opinions and hints upon ecclesiastical furniture. There is no book we have met with exhibiting a better knowledge of the subject treated upon than this. It contains a full treatise upon the history of the communion table or altar, with its material, form, and situation—of the symbol of the cross, the altar cloth, church linen, floor of chancel and its carpets, the chancel itself, pulpit, surplice, stole, cassock, hood, gown, bands, and the chasuble. The author also affords much practical information on the needle-work connected with altar and church hangings generally.

Mr. French does not hold the opinion that the altar should be placed close to the east wall of the chancel. He says:—

"Very few of the ancient stone altars are now to be found in our churches; but where they do exist, or,

indeed, wherever a good old table of wood has been long used for the purpose, it ought to be reverently cared for. No merely new fabric, however richly decorated, can have equal value in the eyes of the pious churchman, with that at which his ancestors may have worshiped through many generations.

“It is stated that the table should be placed upon legs two feet nine or ten inches high—but this height is by no means sufficient, unless it be further raised by a step or platform of about eight inches high, and ten or twelve inches, in every direction, larger than the top of the table.

“The usual situation of the altar, in our parish churches, is close to the eastern wall of the chancel, and immediately under the great eastern window. It will now be attempted to prove, that this position is injudiciously chosen—was not contemplated by the architects of our early churches—and may be advantageously and easily changed.

“The christian architect of former days never failed to give proper importance to that portion of the church, where the more solemn and sacred mysteries of religion were celebrated; hence the altar formed the nucleus round which all the rest of the building radiated; every available accessory of the structure was made subservient to this grand object, and the light admitted into the church through the windows was carefully arranged, so that while much of the building remained in subdued shade, a flood of light was poured with artistic skill upon that spot where the altar formerly stood, and where the writer believes it should now stand.

“This particular place can be ascertained without difficulty. If the chancel be lighted exclusively by an eastern window, its internal splay will direct the light some feet in advance of the eastern wall depending upon its height and the angle of the splay. In almost every case, however, the light will be found to pass over the place usually occupied by the altar.



“In some churches the rays of light from the three symbolical windows of the chancel, impinge upon the floor at nearly the same place, an arrangement which can scarcely be considered the result of mere accident, but which, on the contrary, may be fairly presumed as carefully intended to illuminate that cherished and honoured spot, the holy of holies of the christian church.”

Of the monogram IHS Mr. French says:—

“Much diversity of opinion is entertained by clergymen, as well as laymen, respecting the signification of the three letters IHS. They were profusely employed as a symbolical ornament in our ancient ecclesiastical buildings, and they have been retained for the same purpose in modern churches, while every other religious emblem—not excepting the blessed cross itself—has been in great measure discarded. It is not a little singular, that a symbol so generally adopted during a succession of ages, by the whole christian church, should admit of varied interpretation. Yet such, to a remarkable extent, is the case.

The letters IHS are generally understood to represent the initials of the three Latin words, JESUS HOMINUM SALVATOR. It would be difficult to state, with any degree of certainty, at what period of the church's history this beautiful and appropriate idea was first attached to the letters; but it is certain they were assumed as the peculiar badge, and expressed the favourite motto of the Jesuits' society; and to Loyola, the founder of that great and dangerous community, so celebrated for casuistry, talent, and intolerance, its origin may with some probability be attributed.

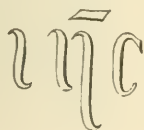
“The letters were at that time, and in numerous instances still continue to be, written in the form of roman capitals, more or less ornamented, with a corresponding cross placed over the top of the H, and three nails or a crown of thorns underneath.

“The celebrated vision of Constantine, the first christian emperor, is said to have suggested the motto *IN HOC SIGNO*, and the letters *IHS* are supposed by many to have reference to that miraculous event. When arranged as above with the letters surrounding the cross, this interpretation appears unobjectionable: and the device expressive of the christian warrior’s trust and confidence in the symbol of his faith is a consistent and beautiful subject for church decoration.



“But the most interesting and satisfactory explanation of this religious symbol is, that the letters *IHS* form a contraction or monogram of the sacred name of *JESUS*, unconnected with any one of his glorious and holy attributes, yet with simple and solemn grandeur expressive of them all.

“The earliest mode of expressing the sacred name was probably in Greek capital letters, though sometimes the smaller letters were employed, and occasionally the initial letter alone was a capital.



“It is necessary to remark here, that the Greek sigma was at one time written somewhat like the Latin or English C, and this has occasioned another signification to be applied to the letters, which even at the present day are by many supposed to represent the Latin words *JESUS HOMINUM CONSERVATOR*, or *CONSOLATOR*. These however are only varieties of the Jesuits’ interpretation, and like that already mentioned, much less expressive than the isolated name of *JESUS*.

“A gradual assimilation of the Greek to the English black letter characters, or a substitution of the latter for the former, appears to have taken place, and S is consequently more frequently met with than C among late examples of the monogram.



“Sometimes the letter U takes place of the S, as shown in the next figure.



“It may be noticed that in all the examples hitherto given, a little mark or line is placed over the H, or between the H and the S, C, or U, which indicates that certain letters are there omitted.

“This mark of contraction frequently assumed an ornamental and fanciful form under the hands of old illuminators, and as they were at pains to accommodate ornament to utility, they sometimes carried it through, or across the upper limb of the H, thus forming that holy symbol the cross, which our pious ancestors ever delighted to multiply.



“Sometimes the mark of contraction assumed the form of a crown elegantly surmounting the monogram.



or hung over the H indicating also the cross, and thus—



its presence as a part of the sacred monogram may be accounted for, and explained, independent of any connexion with either the “IN HOC SIGNO” of the Emperor Constantine, or the “JESUS HOMINUM SALVATOR” OF THE JESUITS.



“In the old black letter days of England, and especially during the reign of king Henry the Seventh, the sacred monogram was not as now confined to the altar, and there meagrely displayed as its sole religious ornament. On the contrary, it was industriously placed before men’s eyes to remind them of their solemn duties upon all important occasions, and in all fitting places. In the church it was many times repeated, and it failed not to be seen occupying the most honoured situation in the baronial hall. It was sculptured on the cradle of infancy, and the stately oak bed of age, and it was graven also on the brass of the sepulchral monument. May we not fairly presume that in days when men were more accustomed to see and to reverence it, there was but one opinion through the length and breadth of the land respecting its true signification, and that all knew it to represent the honoured and holy name of JESUS.

“It was about this period too, that the artists delighted to work the letters in quaint, and expressive, yet elegant devices, of which a few examples are annexed.



“The next beautiful monogram is copied from the frontal of the altar cloth, presented to St. Peter’s church, Leeds, by her majesty the Queen Dowager, and proves alike the good taste, antiquarian knowledge, church feeling, and boundless liberality in the cause of religion, for which that illustrious lady has ever been distinguished.”



In his chapter upon the altar cloth, the author touches on the mercantile part of the business.



“The origin of the altar cloth may probably be traced so far back as the pall thrown over the tombs of the early martyrs, which the persecuted christians used as their most honoured altars.

“Having successfully manufactured simple and inexpensive altar cloths for village churches, which, though by no means pretending to richness or elegance, are yet preferable to the objectionable cotton velvets, and other perishable materials, sometimes used through the poverty of the church, or the carelessness of its wardens, I proceed briefly to describe them, premising that they are intended only to supply that covering for the altar of “decent stuff,” which the bishops found it necessary to recommend two hundred years ago.

“The cheapest and simplest kind is manufactured of ingrain crimson worsted, and has the sacred monogram, with a cross and gloria “damasked” upon its top and front.

“The most objectionable, and, after a few months’ use, the shabbiest of all materials employed for altar cloths is cotton velvet, and it is only noticed for the purpose of warning churchwardens to avoid it. A much preferable material is woollen broad cloth, which may be purchased at any price from 7s. to 24s. per yard. But as the ordinary width is not sufficient to cover an altar of the usual size without a very objectionable join, cloths have been prepared in various shades of crimson, ruby, and bishop’s purple, seventy-two inches in width, and of several qualities, which has conveniently obviated this objection.

“There is a kind of worsted plush called Utrecht velvet, which makes a durable and handsome altar cloth.”

Although Mr. French is in favour of the windows of churches being filled with stained glass, yet he is of opinion that heraldic bearings should be excluded, or if introduced into a church at all, it should be through the means of encaustic tiling.

“This portion of the church has suffered as much as any other from the carelessness or bad taste of its guardians. A piece of torn matting, or a worn and faded carpet of the commonest bed-room pattern, has long been thought good enough for country churches; and even in cathedrals, and other magnificent sacred structures, no attempt has been made, until recently, to appropriate to this purpose any consistent or distinctive covering.

“The revived manufacture of encaustic tiles, which, in the palmy days of church architecture, were largely used for the purpose, has, to a certain extent, remedied this deficiency, though their cost, with the contingent expenses of carriage and laying down, prevents their use in any other than wealthy and highly decorated churches.

“In ancient times, our ancestors were not content to use even these gorgeous mosaics as the sole covering for the chancel. There are frequently met with in church inventories, “coopertoria carpets, pede-cloths, and tap-pets,” which there is reason to believe were all various descriptions of coverings laid over the tiles in the vicinity of the altar, and which accorded in their colours, and the richness of their decoration, with the solemnity of the festival at which they were employed.

“Two years ago I prepared a covering to be placed within the communion rails, of thick woollen cloth, having upon it eight devices, copied from ancient encaustic tiles, and exactly representing them in figure, size, and colour. They are mingled together without formal arrangement, and mostly consist of emblematic figures—as lions, dragons, and adders, having reference, in all probability, to the scripture: “Thou shalt go upon the lion and adder! the young lion and the dragon thou shalt tread under thy feet.” With these are mixed other ornamental designs, though it is possible that they also had a symbolical meaning in the eyes of their original inventors.



“Armorial bearings may be suggested as a proper subject for this purpose ; which, admitting of varied and rich colouring, yet presents no greater difficulty in execution than may serve as an interesting stimulus to the work. Any ancient copy of arms should be used in preference to the neat and trim heraldry of modern days ; would be found less difficult to copy, and accord infinitely better with the surrounding ornaments. The tinctures and metals should be represented, as nearly as possible, by wool, silk, or metal threads of the same shades.

“An examination of such early ecclesiastical tiles as remain for the inspection of the antiquary, clearly shows that it was the custom of the Christian church in the thirteenth century to cover the floor of the chancel with heraldic devices ; and it is worthy of remark, that the good taste and right feeling which prompted our ancestors

in those comparatively pure days of the Catholic church, to place the cherished and valued emblems of their earthly honour and military renown on the floor of God's house, excluded such ornaments from the windows, an example seldom followed in modern times. It is lamentable that a want of consideration, or the habit of unthinkingly following a fashion, without inquiry into its meaning and origin, should have placed in the churches of England so many monuments in glass and in marble of man's pride and presumption.

"I suggest, in the following list, a few only of the subjects which, in addition to, or instead of, heraldic devices, may be fitly employed in decorating a church carpet:—

"The cypher or initials of any departed friend or relative.

"The initials of the artist, or any device illustrative of the profession or trade of her family.

"Lions, adders, and dragons.

"Crowns of various forms.

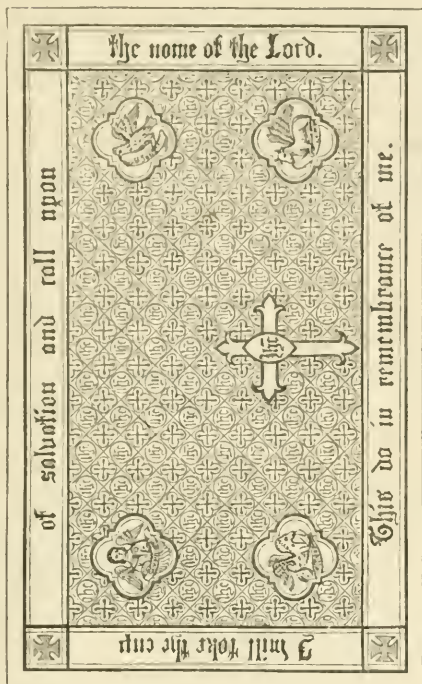
"Stars and flowers, especially the rose, lily, and fleur de lis.

"Any short and appropriate scriptures ; embroidered in black letter."

We might continue extracts from this excellent book almost infinitum, were we to do full justice to Mr. French's well-assorted knowledge, and pleasant, unpretending mode of imparting it.

As the subject of the volume, treated commercially, is quite *sui generis*, we give a list of prices of Mr. French's manufactures, and examples of the patterns of his articles, concluding with believing him to be as meritorious as a tradesman as he is evidently an accomplished and not shallow antiquary.

Enriched "Fair Linen" Cloth. The emblems of the Evangelists, from a brass in Winwick Church, Lancashire.



This extremely rich "Fair Linen Cloth," is cancellated and diapered all over with alternate quatrefoils and circles, in each circle the sacred name, and in each quatrefoil a cross botonée. At the corners the "evangelistic symbols." On the antependium, a cross fleuré, with a vesica-piscis at the intersection surrounding the sacred name. As a border to the frontal, the text, "This do in remembrance of me," and on the other three sides the text, "I will take the cup of salvation and call on the name of the Lord." Finished at the extremity of each corner by a cross patée. See wood-cut.

The above cloth, and its corresponding napkin, have



been prepared with direct reference to use in the cathedrals and other correct ecclesiastical structures of England. The greatest care has been taken to render them as perfect as possible in design, and no expense spared in producing them of the most beautiful fabric.

Prices,  $2\frac{1}{2}$  yards long, £3. 3s. 3 yards, £3. 15s.  $3\frac{1}{2}$  yards, £4. 4s.

When used upon an altar with a rich antependium, which it may be desirable to leave exposed, any of these cloths doubled lengthways, will be found to cover the top and ends, and the borders to hang over, as an appropriate frontal.

A square Napkin, or "Corporal," to cover the paten and chalice, of fine white satin damask. It is quite plain, with the exception of a rich emblematic border, composed of alternate mitre and pastoral staves, with the sacred monogram and cross.

27 inches square, 5s. 39 inches square, 7s. 6d.

A very rich small "Corporal," has in the centre the "Pelican in her piety." At two corners the sacred monogram, and at the others the Delta, or emblem of the holy Trinity, surrounded with a "gloria," the whole connected by groups of "Corn and Grapes."

24 inches square, and fringed, 5s. 6d.

A still smaller napkin, executed in fine embroidery upon cambric, and intended as a veil or covering for the chalice alone, price 15s.

An exceedingly rich and fine Damask Linen Corporal, to correspond in style with a communion cloth. The ground is diapered over with a similar design upon a smaller scale. In the centre a circle enclosing the "Pelican in her Piety," with the text, "Christ so loved us," on a scroll, from an old brass. At each corner a cross patée, and as borders, the texts, "My flesh is meat indeed." "Eat of my body." "My blood is drink indeed." "Drink ye all of it." Size, 36 inches, price 15s.

Mr. French is desirous of introducing the Manipule.

A "Maniple," or long narrow Napkin, used at the altar or font. This revival of a very ancient napkin is 54 inches long and 6 inches wide. It is of fine damask linen, with ecclesiastical emblems, viz., at the ends—which are deeply fringed—the "Dove," with "gloria," descending upon the sacred monogram of **I. H. C.**, and bordered with a wreath of Corn and Grapes, price 5s. 6d.

Much attention has been paid to the preparation of Surplices, of a correct, and, at the same time, elegant and convenient form. They are made with a narrow flat collar, fitting closely to the upright collar of the cassock. Open in front, yet so ample in the drapery as to avoid all chance of showing the cassock underneath.

The material recommended is semi-transparent Irish linen lawn, though surplices can be supplied of the ordinary thick linen if desired.

Price in linen from 25s. to 35s. In Irish linen lawn from 35s. to 60s.

If with a collar embroidered with three crosses patée and the sacred monogram, 6s. extra.

Choristers' Surplices, of linen, for boys, 15s.; men, 21s.

In ordering surplices, it is only necessary to mention the height of the wearer, and to state whether they are meant to be worn over a cassock, or dress coat.

An Altar Cloth of "decent stuff," made of ingrain crimson woollen damask, and adapted for village churches or chapels where the expense of richer material prevents their use. The colour is permanent, and it may be washed by the ordinary process, without injury to the texture.

For occasions of mourning it can be supplied in black or purple.

Price, 2½ yards long, 30s. 3 yards, 35s. 3½ yards, 40s.

This altar cloth is not suited for use in a chancel lighted wholly by an eastern window.

An Altar Cloth of similar design to the Communion Cloth. The ground being crimson woollen damask, and the devices gold coloured linen thread.

Price,  $2\frac{1}{2}$  yards long, 42s. 3 yards, £2. 12s. 6d.  $3\frac{1}{2}$  yards, £3. 3s.

The same device is also woven in rich crimson silk, the emblematic pattern being gold colour.

Price,  $2\frac{1}{2}$  yards, £5. 5s. 3 yards, £6. 16s. 6d.  $3\frac{1}{2}$  yards, £8. 8s.

These are adapted for a dark chancel.

Altar cloths of ingrain crimson, ruby, or bishop's purple, broad cloth, without any join, and bordered with worsted fringe of antique pattern, lined with stuff of the same colour, and having on the antependium the sacred monogram, either in embroidery of gold coloured cloth, edged with gold, or in rich gold embroidery; from £4. 4s. to £8. 8s.

A Cloth, upon which is imprinted an exact copy in design and colours of eight very fine ancient ecclesiastical encaustic tiles, having reference to texts of Scriptures as Psalm xci. 13, "Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under feet." This tile cloth can only be used with propriety in correct Gothic churches, and is not adapted for those of Grecian or Roman architecture.

A Cloth with alternate deep red and pale yellow plain tiles.

A Pedc-Cloth, of dark azure blue, *semée* (or powdered) with stars of gold colour.

A Pedc-Cloth, of azure blue, powdered with the fleur-de-lis, in gold colour.

A Pedc-Cloth, with a device copied from a very ancient paving tile, composed of intersecting circles, printed in two shades, of crimson and ruby.

The price of all the foregoing cloth is 7s. 6d. per yard, two yards wide, or as nearly so as possible.

The restorers of churches cannot have a better manual than this book.

WEALE'S QUARTERLY PAPERS ON ARCHITECTURE.—  
*Weale.* 4to.

Weale's Quarterly Papers are the cheapest publications perhaps ever submitted to the public. The letter-press is written by men of talent, under the able editorship of the enterprising publisher, Mr. Weale, and the work is profusely, and even magnificently, illustrated, plain and in colours. Stained glass, architecture, county history, English and foreign antiquities, are the subjects treated upon.

CHURCH NEEDLE-WORK, WITH PRACTICAL REMARKS ON  
ITS MANAGEMENT AND PREPARATION, BY MISS LAM-  
BERT, *Authoress of the Hand Book of Needle-work.*  
*Illustrated by engravings. Murray.* 1844. 8vo, pp. 158.

In the lately excited but rapidly increasing taste for church decoration, it seems natural that the fair sex should take some interest, and feel desirous to contribute their share in works, elegant in themselves and calculated to hand down their names with honour to posterity. Lest any ladies thus inspired should feel at a loss for the means of gratifying a desire so laudable, a work, exceedingly attractive and useful in its embellishments, is offered by a lady perfectly capable of affording them the needful instruction in the really feminine portion of their labours. Copious hints respecting the manner of working are given, and some very pleasing designs practicable with the needle, a consideration Miss Lambert rightly judges of some importance. She says in her preface, she was not aware of the difficulties or debateable nature of the ground she undertook to occupy till she had entered upon it, and therefore prudently avoids any positive recommendation of one figure or design in preference to another, or any discussion on the value and propriety of the articles proposed to be ornamented. Her intention is to assist ladies in preparing and executing the work which abler heads may direct them to plan, and in this she has been successful,

while there is a tolerable portion of miscellaneous information on religious needle-work, and some research exhibited in the numerous notes interspersed through the volume.

To afford even a cursory description of the practice of needle-work appertaining to the various hangings of churches, given in this book, would be impossible within prescribed limits. A single example of the style in which Miss Lambert's work is written, and the professional ability she possesses, is all that contracted space will afford. Her book abounds in such matter, and is valuable to all who have either taste or desire to excel in these works of decoration.

“The different designs given in this volume, and proposed for imitation, have been selected from undoubted authorities, and their fitness as patterns for needle-work has been tested by the success with which they have been executed.\* Other colours than crimson, blue, green, white, black, bright and dead gold colour, are seldom required; no greater degree of shading being advisable than is necessary for the proper expression of the object it is proposed to depict. The aim of the needle-woman in this department of the art, is not to imitate either painting, sculpture, carving, or goldsmith's work; but to produce an effective piece of needle-work, that shall be strictly in accordance with the laws of good taste and the harmony of colours.

“In needle-work on canvas for altar cloths, when symbols, monograms, or emblematical borders are to be executed, tapestry or Gobelin stitch is decidedly preferable; it enables the worker, with greater facility, to produce

\* It is very easy for any person, with a competent knowledge of drawing, to copy or invent patterns; but it requires a thorough knowledge of the art of needle-work to design such as will prove effective when worked. This remark is made, as artists, unacquainted with the assistance required by the needle-woman, frequently fail in this respect; their drawings, however beautiful, not being suitable for needle-work.



distinct forms, besides possessing the advantage of not rendering the work, when completed, of so stiff and firm a texture as cross or tent stitch, an object of no little importance where the graceful folds of the drapery itself may, in many instances, add greatly to the richness of its appearance. Tapestry stitch is obviously not so strong as cross stitch, but sufficiently so for these purposes. Needle-work intended to be executed in this stitch should be carefully fixed in a frame; the canvas should not be very coarse, as it is not advisable in working to use more than one, or at the most two plies of wool. Circles and other rounded figures, at all times difficult to define with exactitude in canvas-work, are also more readily expressed by this stitch.

“Damask or diapered grounds are greatly to be preferred: the patterns of these may be stellated, striped, or checked, of running foliage, or emblematical design; but there should never be a strong difference between the two shades of colour employed, otherwise a harsh effect will be produced, and the ground itself, instead of being quite subordinate, will interfere with the principal design; for although two shades of colour are used, it must always be borne in mind that they only form the ground-work. Diapered grounds should never be attempted where there is not sufficient space clearly to define their pattern, otherwise they spoil, rather than add to, the general effect. Independently of the greater degree of richness produced by the introduction of well-selected damask grounds, a preference must always be given them, from their being much easier and less tedious to work than a plain ground; nor are they so liable to show any blemish that may afterwards proceed from dust, or the fading of the colour.

“Although other materials have been employed occasionally in working altar cloths, yet none appear better adapted or more durable than cloth or velvet, should the covering not be composed entirely of needle-work. In the more ancient churches, as also in those of the middle

ages, cloth of tissue was frequently used ; but it might be doubted whether its revival for this purpose would be in accordance either with the taste or feelings of the present day. In the selection either of cloth or velvet, great caution is required. If the preference be given to cloth, it should be of that description denominated broad cloth, of the finest quality, and of a firm and close texture ; not so thick as to render working upon it difficult and laborious, yet sufficiently so that its weight may cause it to hang in graceful folds when used as drapery. It should not have much of what is technically termed dress. When velvets are selected, those known in commerce as English-made Genoa velvets are to be preferred ; these may be procured either of twenty-two or twenty-seven inches, or, if desired, of one yard, in width ; the pile should be short and close. With either of these fabrics colour is most important ; whether crimson, blue, or purple (the colours generally employed) be chosen. Red crimson should be always selected ; crimson having a bluish tinge is at all times to be avoided ; it is heavy in appearance, and generally fades sooner than red crimson. Blue should be of that tint commonly called royal blue ; and purple, that known by the name of “ bishop’s purple.”

“ Gold-coloured twisted silk, when of a proper hue, worked in tapestry stitch on canvas, produces an effect nearly equal to gold ; insomuch that it would be impossible to detect the difference at a short distance, and this at one-fourth part of the expense of gold, and of ten-fold durability. A round thread should always be placed beneath the work to raise the stitch, and the effect may be considerably heightened by the addition of a narrow edge of white in those parts where the light would naturally fall the strongest ; and also by a dark line, the colour of the ground, judiciously placed in the opposite direction. In every case where great brilliancy of colour is required, twisted silk introduced with the wool greatly heightens

the effect ; but the use of floss or Dacca silk should never be resorted to for this purpose.

“As an assistance to the needle-woman, it would be better, in almost every instance, to work the border separate, and afterwards attach it to the velvet or cloth. This, however, is not proposed as an invariable rule ; nor, indeed, as rendering the altar-cloth really as valuable as when worked on the edge of the material ; but the inconvenience of having so large a piece of work in the frame, and the still greater difficulty of preserving the material itself from being creased and soiled in the process of working, induce the recommendation of this plan ; although forethought as to the manner and arrangement of the joining, is of course necessary before the work is commenced. Rules for that which varies in the hands of almost every person, it would be impossible to give ; we profess only to assist and advise, and disclaim the intention, even were it practicable, of hoping to perfect any one, by an hour’s reading, in that which requires years to learn. In joining, the velvet or cloth should be simply sewn to the work ; if the seam be opened at the back, and carefully pressed with a roller, it will be scarcely visible. The use of little gimps, or other extraneous materials, by way of hiding any joins, should be carefully avoided, as they spoil the set of the border, and point out what they are intended to conceal.”

We would rather Miss Lambert had confined herself to view the subject in one light only—that of her own art, and which she sets out by saying was her chief intention—because though much of her volume enters upon the history of symbolism, it is evidently as a whole beyond her grasp, giving the idea of hard but discursive reading only—an abundance of the letter of research, but lacking both the sentiment and spirit.

The volume is beautifully illustrated with wood engravings, and each page is surrounded by borders of exquisite designs in passion flowers, lilies, and pomegranates.

THE MONUMENTAL EFFIGIES OF THE TEMPLE CHURCH, WITH AN ACCOUNT OF THEIR RESTORATION, by EDWARD RICHARDSON, ESQ., SCULPTOR. *Imperial 4to, pp. 31, with plates. Longman.*

This is a volume of much interest, and as necessary to the antiquary who attaches himself to the study of ancient monuments as many other more expensive, but not more valuable works. At the period of the restoration of the Temple church, Mr. Richardson, the sculptor, was selected to clean and repair the effigies lying in the "Round" of that structure—effigies well known to every inhabitant of the metropolis, and to thousands also in the provinces. Hence his book. The letter-press is well written, showing considerable knowledge of the subject, and consists of an examination of the principal authorities that have afforded important information relative to the figures, from manuscripts written by the monks of Walden Abbey, down to Stothard of monumental memory, a detail of the condition in which the figures were found with reference to their dilapidated state, and a history of the means adopted for their restoration.

The plates, lithographic, consist of an ancient coped coffin lid found in the church, a knight's effigy, name unknown—effigy of Geoffrey de Magnaville, Earl of Essex—knight, name unknown—ditto—effigy of William Mareschal the elder Earl of Pembroke—ditto the younger—Gilbert Mareschal—a knight—an effigy believed to be a De Ros—and the effigy of a bishop. All these are beautifully drawn, and not only exhibit full views of the figures, but also delineations in profile. We perceive that Mr. Richardson, like some other well-informed persons, doubts the effigies are those of Templars, though interred in the temple of the order and the most of them cross-legged, an attitude for the most part believed hitherto to settle the question in the affirmative. The author says:—

"The first notice of the effigies occurs in a work, entitled,

‘The Accidence of Armorie,’ by Gerald Leigh, pub. 1576, who, describing a grand entertainment given in the Temple in the fourth year of the reign of queen Elizabeth, says, ‘Passing forward I entered into a church of ancient building, wherein were many monuments of noble personages armed in knightly habit, with their coats depainted in ancient shields.’ As connected with early sculpture, the subject of colour is one of great interest, and although the description of Gerald Leigh is light and fanciful, it is not improbable that in his time a portion of the primitive colour, which unquestionably decorated some of these effigies, might remain visible; for although the statement is rendered doubtful by Camden’s silence upon colour in his *Britannia*, published 1586, yet he not only tells us that many noblemen lie buried in the Temple church, whose effigies are to be seen cross-legged, among whom were William the father, and William and Gilbert, his sons, Earls of Pembroke and Marshals of England; but also says, ‘Upon William the Elder his tomb I some years since read on the upper part *Comes Pembrochiæ*, and upon the side this verse,

Miles eram Martis, Mars multos vicerat armis.’

“Stow, in his *Survey of London*, the first edition, published 1598, speaks of them as follows: ‘In the round walk, which is the west part without the quire, there remain monuments of noblemen there buried, to the number of eleven—eight of them are images of armed knights; five lying cross-legged, the other three straight-legged: the rest are coped stones, all of gray marble.’ John Weever, in his *Sepulchral Monuments*, published 1631, says, ‘There are in this Temple many very ancient monuments of famous men, (for out of what respect I know not, king Henry the Third, and many of the nobility, desired much to be buried in this church) shaped in marble, armed, their legs crossed, whose names are not to be gathered by any inscriptions, for that time hath worn them out.’ He then



informs us, that three of them represented William Marshal, the great Earl of Pembroke, and two of his sons—and that he read in a work in Sir Robert Cotton's Library, the following fragment of a funeral inscription said to have been insculped upon one other of these cross-legged monuments: 'Hic requiescit. . . . . R. . . . . Ep. . . . . Quondam visitator generalis ordinis Militiæ Templi in Anglia et in Francia et in Italia. . . . . which the writer proves by the pedigree of the Lord Rosses, to have been made to the memory of one Robert Rosse, who gave to the Templars his manor of Ribston, and who died about the year A. D. 1245.'

"Burton, the antiquarian, and a member of the Inner Temple, writing a few years before Weever, 1622, in his History of Leicestershire, p. 222, tells us that in his time, 'There was in the body of the church a large blue marble inlaid with brass, with this inscription: Hic requiescit Constantius de Hoverio quondam visitator generalis ordinis Militiæ Templi in Angliâ, Franciâ, et in. . . . .; and in the round walk at the west end of the church, many of the said order lay buried, their portraits being cut in stone, some of them cross-legged, and who were of the chiefest houses of nobility; as Vere, Earl of Oxford; Mandeville, Earl of Essex; Marshal, Earl of Pembroke; Bohun, Earl of Hereford; and Lord Ros.' This passage, including Vere, Earl of Oxford, and Bohun, Earl of Hereford, is repeated word for word in Nichol's Leicestershire, vol. iii. p. 945; he adds, however, William, son of king Henry the Third, to the number. Dugdale, in his Origines Juridicales, published 1666, thus describes the effigies: 'Within a spacious grate of iron, in the midst of the round walk, under the steeple, do lie eight statues in military habits, each of them having large and deep shields on their left arms, of which five are cross-legged; there are also three other gravestones, lying about five inches above the level of the ground, on one of which is a large escoucheon, with a lion rampant graven thereon.'

“Such are the early accounts given of these monuments. Subsequently six in place of five cross-legged statues were to be seen, making nine armed knights, whilst in lieu of three, but one coped gravestone remained, and they were no longer spoken of as enclosed ‘within a spacious grate of iron, in the midst of the round,’ but as divided into two groups with a passage between them, and so they remained until their recent removal, two years since, when the restorations of the church were commenced. The alteration in the number of the figures from eight to nine is thus attempted to be explained. In Mr. Stothard’s standard work upon Monumental Effigies, published 1817, it is observed, that this discrepancy was to be accounted for by a record somewhere existing, which stated that the cross-legged figure, bearing upon his shield the arms of Ros, was brought from Yorkshire, and placed with the other eight effigies in the Temple church; it is added, that the note containing the authority had been mislaid and lost.

“In looking to various authorities for these particulars the author met with the following passage in the New View of London, published 1708, page 574: ‘In the middle of the area lie the marble figures of nine of the Knight Templars, some of them seven feet and a half in length. They are represented in the habit before described, cumbant in full proportion, five in one rank, enclosed with iron railing, of which three are not cross-legged, and four in another rank all cross-legged, and enclosed with iron railing, south from the last; but none (that I can find) show the names of these knights, only that William Marshal, Earl of Pembroke, who died anno 1219. William his son, who died anno 1231, and Gilbert, the said Earl’s brother, who was also Earl of Pembroke, 1241, and Robert Rouse, are represented in four of these images; and another (being the least) was brought from York by Mr. Serjeant Belwood, Recorder of that city, about the year 1682, and is said to be the figure of one Rooce, of an honourable family.’ This probably has reference to the record spoken

of in Mr. Stothard's work, and if correct, which there appears little reason to doubt, as the writer was living at the period to which he refers, there must be two members of the De Ros' family represented among the nine effigies. The date of removal agrees closely with the time when the 'entrance to the church was new faced with Portland stone, and the knights marshalled in an uniform order.'

"Mr. Stothard observes, 'The situation of the effigy above alluded to, being in the middle of the southern group, shows that when its removal took place, the whole of the statues received their present arrangement.' The same intelligent author is in doubt as to which of the effigies could have received the inscription read by Camden, observing 'that they were carved in a hard marble, whose surface and sides below the pavement were ascertained to be in places smooth and perfect as when first finished, consequently had the inscriptions ever existed on these they must have been detected.' This apparent contradiction to Camden's account may perhaps be explained, the author having found the copper fastening mentioned in the description of plate 6, and which still remains on the shield of that effigy. The most accurate representations of four of these figures, as they appeared in their former condition, are to be found in the work of Mr. Stothard before referred to. Mr. Gough in his *Sepulchral Monuments*, vol. i. part 1, p. 52, informs us that on February 25, 1718, drawings were ordered to be taken by Sig. Grisoni, for the Antiquarian Society, of the knights' and bishop's effigies; and that Mr. Lethieuller, in 1736, informed the society that he had, for his own private curiosity, caused drawings of these tombs to be taken.

"Whether any of these effigies are those of Templars may be doubtful. The Templars wore long beards, and the only instance of a monumental effigy of a Templar which has come to the author's knowledge is that given in Montfaucon's *Monumens François*, published 1730, tom. ii. p. 184, of Jean de Dreux, knight of the Order,

second son of Jean I. Comte de Deux and de Braine, and Marie de Bourbon, who was living in 1275; but the year in which he died is not known. He is represented without armour, in the mantle of the order, with a cross, and wearing a beard.

“The general costume of a knight, of the twelfth or thirteenth century was similar to that of a Templar described in page 8, except the mantle coif, and cloth cap. This will appear on an inspection of the plates. A specimen of the Norman single-pointed spur, reputed to have belonged to William Rufus, was lately to be seen at the King’s house at Lyndhurst, in the New Forest; and some ring-mail, of an early date, was purchased last year for the collection at the Tower. During the recent excavations in the Temple church, several stone and leaden coffins were found, some of the latter with the skeletons of the knights within them entire and undisturbed. They were enveloped in coarse sackcloth and some pieces of leather, and a small brass fastening was found; but no mail of any kind was discovered, or any other armour whatever.

“Previous to their restoration, these figures had suffered both from time and ill-usage. They were thickly covered with coatings of paint, dirt, and white-wash, which not only concealed all the minute details of sculpture and costume, but made it impossible at first to ascertain the extent of their decay. It being found necessary to excavate the ground under which they lay, for the purpose of inspecting the foundations of the ‘Round,’ they were, in the summer of 1841, removed into a temporary shed in an adjoining court, where they remained until the following spring, when the author was directed to attempt the restoration of one of them, that represented in plate 9. The result proving satisfactory, the other effigies and the coffin-lid were at once proceeded with. The first figure was commenced in March, and the last completed in October, 1842.

“The process adopted in restoring them was as follows:—Setting out with a determination of preserving every part of the original surface that might exist, however isolated or small, and trusting to the figures alone for authority to supply any missing parts, the various coatings above-named which enveloped the effigies, varying from one-eighth to half an inch in thickness, were first carefully removed with a fine tool prepared for the purpose. This done, the effigy was generally found to be extensively decayed, the decay having proceeded in many cases from within as well as from without. The three stone figures were free from internal decay, but covered with a crust which had to be removed. Still there remained in all, sufficient surface in the most decayed places to trace what had been. A preparation of an adhesive stone cement was run into the hollows, and wherever the decay was found to be going on beneath the surface; and all the detached pieces were replaced and secured. Ample evidence soon appeared of the character of those minute but valuable points of costume and expression that had for centuries been concealed. There were also remains of rich original colours and gilding, but these it was found impossible to preserve, because of their adhering to the paint, and owing to the moist and perishing state of the stone and marble. The oil-stains on the marble figures, which entirely hid its rich quality, were next removed. The extent of this operation may be conceived after being informed that in every effigy from ten to twenty thousand rings of mail, besides the surcoat, features, and appendages, had to be carefully gone over. Then followed the stopping in all the general decays and more minute fissures and holes with a cement, which closely resembled the material of the effigy, and tended likewise to bind together and preserve the decayed and detached pieces which otherwise would disappear. This cement, after it was hard, was worked down even with the adjacent surfaces. The effigy was then bedded on a York slab cut to the exact size of the plinth, varying



from two to three inches in thickness, and where the figure was in several pieces, piece by piece was laid down and bedded separately, and the joints afterwards filled in with the cement. There now remained but to add the missing portions and replace those parts which were found, after removing the paint, to be rude additions in plaster or Caen stone, and in one or two instances of a bright green cement. These repairs were generally done in marble or stone to match the effigy, following, where it existed, the original outline, and joining with the cement. In the case of De Magnaville only, where the plinth was found to be of great thickness, sufficient was sawn from underneath to restore its wide plinth, and other parts of the same effigy. After the removal of these figures from the church, it appeared that one side of their plinths, with but two exceptions, had been cut away, evidently the work of those who had placed them in the too closely packed divisions they till lately occupied. These restorations were generally made good in stone and marble. In restoring the features, the greatest care was taken to follow out and preserve each line of the original. The outline of the nose was the only doubtful part, half the nostrils or less always remained. As the author had expected, he found in almost every instance ample authority for adding the missing parts.

“It is a generally received opinion that monumental effigies closely resembled, in size, costume, and feature, the persons intended to be portrayed. Although some of these effigies appear of gigantic stature, skeletons of unusual size were found while the church was undergoing repair. The monumental effigy of king Henry the Second, still at Fontevrault, exactly accorded in costume with the particulars of his lying in state as given by Matthew Paris, who says, ‘he was arrayed in the royal investments, having a golden crown upon the head and gloves on the hands, boots wrought with gold on the feet, and spurs, a great ring on the finger and a sceptre in the hand, and girt with a sword ; he lay with his face uncovered.’ The expressive

features, full of individual character and detail in these effigies, clearly mark them as being portraits. There is much fine character in those of the effigy in plate 6, and the face of the effigy in plate 4 resembles a copy from a mask taken after death.

“It was not thought advisable to replace these monuments in the situations they had occupied from the beginning of the last century, or earlier, until the recent restoration. Eight of them now lie under the Round Tower in two divisions of four each, viz. those in plates 2, 3, 4, and 5, on the north side, and those in plates 6, 7, 8, and 9, on the south side—in pairs. The figure, plate 10, is on the south side, near to the wall, and the only remaining coped stone coffin-lid occupies the corresponding situation on the north side. They all lie with the feet to the east, and about three inches from the ground. The effigy of the bishop is placed in a newly-constructed recess in the south wall of the choir, near the piscina; it formerly lay by the same wall immediately in front of its present position, and not recessed as it now is. The feet lie to the east as formerly; it is raised on a new plinth about six inches above the stone seat. The coffin is under the effigy.”

Mr. Richardson is preparing a second work connected with the subject. During the repairs of the Temple church various excavations were made in the “Round,” and several marble and leaden coffins, richly ornamented, some of them containing remains of knights, were found immediately beneath the effigies. Careful drawings of these were made by order of the Society of Antiquaries, and have been intrusted to Mr. Richardson for publication.

At page 248 of this volume will be found an interesting description of two effigies from Chichester cathedral, also consigned to Mr. Richardson’s care for restoration. It would be highly satisfactory if the mystery hanging about cross-legged effigies were removed; and the only

probable mode which at present suggests itself to forward this consummation, is to investigate the history of every person to whom a tomb of this character has been erected. A complete list of cross-legged effigies remaining in this country would alone do service. Many remain headless, and otherwise mutilated in obscure country churches unknown to all but the children accustomed hebdomadally to carve and scratch their names upon them.

DRESSES AND DECORATIONS OF THE MIDDLE AGES,  
FROM THE SEVENTH TO THE SEVENTEENTH CENTURIES.  
BY HENRY SHAW, F.S.A. 2 vols. royal 8vo. Pickering.

These volumes are magnificent contributions to Archæology. It would be impossible within moderate compass to give adequate expression to the fidelity and beauty of the numerous examples furnished by Mr. Shaw, from the many relics of antiquity to be found in the national museums of England and France, private collections, and others occupying their original places in ancient buildings. His examples comprise fac-similies of manuscripts from Saxon and Norman eras—early ecclesiastical dresses—costumes from illuminated missals and other written books—gothic statuary—effigies from tombs—fresco paintings—figures from tapestry—articles of furniture—specimens of antique jewellery—armour, &c. &c. These are etched with the wonderful delicacy and precision for which the needle of Mr. Shaw is so highly remarkable, and coloured with equal taste and brilliancy. The initial letter at the commencement of the letter-press of each subject and also a tail piece, are engraved in wood, coloured and selected from examples of commensurate authority with the larger illustrations. Accompanying each subject is a description of the object represented, written with a full knowledge of antiquity, and of great use to those who follow the study of such things. No volumes of modern times can afford a parallel with Shaw's Dresses and Decorations, and

to meet with them is to covet their possession for the shelves of the library, within which can rest no better or more magnificent work.

A HISTORY AND DESCRIPTION OF ST. MARY'S CHURCH, BURY ST. EDMUND'S. *The letter-press by S. Tymms, author of the Family Topographer; the illustrations by Mr. N. L. Cottingham, architect. 4to.*

This publication, consequent upon the restoration of St. Mary's church, is not yet published. It is copious and correct in its descriptive and historical details; its illustrations are many and beautiful. The magnificent "open roof" of this building and its carvings are alone worthy a volume.

EXTRACTS FROM THE MUNICIPAL RECORDS OF THE CITY OF YORK, DURING THE REIGNS OF EDWARD IV, EDWARD V, AND RICHARD III; WITH NOTES, AND AN APPENDIX CONTAINING SOME ACCOUNT OF THE CELEBRATION OF THE CORPUS CHRISTI FESTIVAL AT YORK, IN THE FOURTEENTH, FIFTEENTH, AND SIXTEENTH CENTURIES. BY ROBERT DAVIES, F.S.A. 8vo, pp. 304.

This is a book full of early information. The extracts forming the text of the volume are taken from the city accounts and minutes of proceedings in the second, fifteenth, and eighteenth years of Edward the Fourth and Richard the Third, the author's rule of selection being such portions best calculated to throw light upon the topography of York, the language and domestic habits of the inhabitants. This has been well done, and not only will the citizen of York find abundant matter to satisfy curiosity relative to his native city, but the more general student

in history reap abundant satisfaction in its pages. The author shows his own historical learning in the notes. The appendix contains an almost perfect history of the Corpus Christi plays in York, and is an important addition to the collections made towards the illustration of these curious ceremonial pageants of early times.

THE ARCHITECTURAL ANTIQUITIES AND PRESENT STATE OF CROSBY PLACE, LONDON, AS LATELY RESTORED BY JOHN DAVIES, ESQ., ARCHITECT. DELINEATED IN A SERIES OF PLANS, ELEVATIONS, SECTIONS, AND PARTS AT LARGE, WITH PERSPECTIVE VIEWS, FROM ORIGINAL DRAWINGS. BY HENRY J. HAMMON, ARCHITECT. WITH AN HISTORICAL AND DESCRIPTIVE ACCOUNT. *Weale; Pickering; and Smith, Elder, and Co. 4to.*

The bulk of this volume is composed of a series of outline engravings of the restored portions of the well-known Crosby Hall, Bishopsgate street, consisting of sections, details, &c., together with a view of the building about 1475, when it stood complete in all its parts. The plates are delicately executed, combine much beauty with all necessary architectural correctness, serve as a record of the ancient place itself, and as an exponent of what has been done by the influence of modern taste and modern liberality in restoration. The letter-press is well written, consisting of a succinct history of Crosby Place from the time of its erection in 1466, by John Crosby, an eminent citizen, down to the period of its greatest degradation, 1831, when it was used as a packer's room under the tenancy of Messrs. Holmes and Hall. After various ineffectual efforts for its restoration and the failure of several well designed plans to retrieve its lost character, among which was the endeavour to appropriate it to the use of the Gresham lecturers, the hopes of those who had undertaken the good work were well nigh exhausted.



“It was then that a lady, whose name will never be forgotten in connection with Crosby Hall, came forward and proposed to take the lease of Crosby Hall, with all the clauses, covenants, and options contained therein ; and to uphold the fabric according to the terms of the lease, and the resolutions of the committee, so as to preserve its ancient character ; and to carry into effect the engagements of the committee, by making an entrance from Bishopsgate-street ; and to offer the Hall at a moderate annual rental to the Gresham committee, for the use of the lecturers, under the will of Sir Thomas Gresham ; or to appropriate the same to some other public object or objects connected with science, literature, or the arts. Miss Hackett further agreed to discharge all the outstanding liabilities and debts incurred by the committee in the execution of their trust, beyond the amount of the subscription. This proposal was approved and accepted by the committee, who thus devolved upon Miss Hackett the further carrying out the anxious wish of all parties, that Crosby Hall might be restored to its pristine beauty, and devoted to some useful public object. This lady, with admirable public spirit and good taste continued the work of restoration ; on Monday, June 27th, 1836, the first stone was laid of the new works, in that portion of the building known by the name of the Council Chamber and Throne Room, and forming the north boundary of the quadrangle, under the direction of Edward L. Blackburn, Esq., architect, the author of an architectural and historical account of Crosby Place, London—a work of great research and antiquarian lore, and which should be in the possession of every lover of Crosby Hall. Under the superintendence of this gentleman, the south wall of the Throne and Council Room, with its elegant windows, was rebuilt ; as well as the two north windows of the same apartments, and the substantial repairs of the roof were effected.

“All hope of the realization of Miss Hackett’s most earnest wish that Crosby Hall should be appropriated to

the use of the lecturers under the will of Sir Thomas Gresham, being at an end, matters relating to the final destiny of the Hall remained in abeyance for some considerable time; until at length two or three influential and public-spirited individuals, with the aid of friends whom their zeal enlisted in the good cause, formed themselves into a company of proprietors, purchased Miss Hackett's interest, appointed Mr. John Davis of Devonshire Square their architect, and in good earnest set about the completion of the repairs and restorations, with the object of adapting the Hall and premises for the use of the present occupants, 'The Crosby Hall Literary and Scientific Institution.' "

Crosby Hall has seen many tenants well known to fame and history. Sir <sup>740</sup>John More, beheaded in 1535, resided at Crosby Place perhaps to 1520, when he removed to Chelsea, and disposed of the lease to Antonio Bonvisi, a merchant, whose sufferings in the Tower are well known, and who when cruelly deprived of pen and ink by his gaolers, wrote from his dungeon a touching letter to the chancellor with a stick of charcoal. It afterwards passed to William Rastall, nephew of More, (and son of the celebrated printer, William Rastall, though Mr. Hammon does not state this.)

Mr. Hammon has conferred essential service both on art and antiquity by the publication of this volume.

THE ARCHÆOLOGICAL JOURNAL. 8vo, *Published quarterly, price 2s. 6d. Longmans; Pickering; London. Parker; Oxford.*

A quarterly publication of exceeding merit, containing original papers upon antiquarian subjects, emanating, if not by the sanction of the British Archæological Association, yet under the management of a sub-committee of that body. Four numbers have already been published.

ANTIQUITIES OF SHROPSHIRE: compiled from the Old Manuscript of EDWARD LLOYD, Esq., of Drenowydd, and also from the public records, charters, evidences, and other ancient documents preserved in the public libraries of the Metropolis and Universities, and in the archives of several Shropshire families, and private papers. Illustrated by seals of the abbeys, monasteries, religious houses, borough towns and honours, with views of several castles and ancient buildings within the county. To which is added an appendix, containing church patronage, destroyed and other chapels and places of worship, perambulation of the forests, castles and fortifications, ancient tenures, reference to the tenants and places in Shropshire from the hundred rolls in the times of Henry III and Edward I, grants, charters, and revenues of the religious houses, and a list of the noblemen and gentlemen who compounded for their estates at the time of the Commonwealth; with a variety of other matter; and a general index. By THOMAS FARMER DUKES, Esq. F.S.A. *Edwards, Shrewsbury.*

This work is comprised in one volume quarto, to accord with the History of Shrewsbury, by the Rev. J. B. Blake-way and the Ven. Archdeacon Owen.

HISTORY AND ANTIQUITIES OF DARTFORD, WITH INCIDENTAL NOTICES OF PLACES IN ITS NEIGHBOURHOOD. By JOHN DUNKIN, author of the History and Antiquities of Oxfordshire, History of Bicester, &c. &c. *Price 21s. J. R. Smith, London.*

The work has been compiled from documents in the registry of the diocese (taken by special permission of the Bishop of Rochester); the public archives in London and Canterbury; the records of Dartford and the adjacent parishes; the court rolls, registers and vestry books. The work contains historical notices of the town in every age.

A vast mass of traditional and biographical anecdotes, ancient and modern ; partly collected from the wills of individuals, of which the substance is occasionally given. A particular account of the Priory, its benefactions, superiors and inmates, especially of the Princess Bridget, daughter of Edward the Fourth ; its dissolution and subsequent conversion into a palace. The rise, progress, and changes of its various manufactories, and their present state. The parish church with the chapels of St. Thomas a Becket, and St. Mary the Virgin ; together with its chantries and altars ; with a biographical list of the rectors, vicars, etc. The chapel of St. Edmund in the upper burying ground. A complete series of the annals of Dartford, from manuscript and other authentic sources. The volume contains a statement of the discovery of the Roman burial ground on the East Hill, and strong reasons for inferring Dartford to have been the Roman station of Noviomagus, notwithstanding the recent discoveries at Keston, at which the author was present.

A SUPPLEMENT TO THE SUFFOLK TRAVELLER ; OR, TOPOGRAPHICAL AND GENEALOGICAL COLLECTIONS CONCERNING THAT COUNTY. BY AUGUSTINE PAGE. In one vol. royal 8vo, £2.

KIRBY has been taken as a guide in the arrangement of the above volume, and what is now presented to the public is entirely in addition to what has appeared in former editions of "THE SUFFOLK TRAVELLER."

To those whose taste and inclination lead them to a consideration of county history, the assiduity animating the author of this book can be appreciated ; the more so when the correctness of so vast a body of matter is undoubted. This work deserves a better title than a Supplement, but under any name it imparts information of great value to the locality, and advances a step towards that

much desired consummation, a complete History of the County of Suffolk.

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## ARCHÆOLOGICAL ASSOCIATION.

Though not with strict propriety the place where the foundation of a new association should be mentioned, yet as the publication named p. 451 may be considered in some degree explanatory of the views and transactions of the Archæological Society, its establishment may yet be named here without unsuitableness. Originating in the best motives, and pursuing its objects with zeal, its exertions will not only be the means of greatly conserving our national antiquities, but do much to infuse a love for these olden memorials among those who have hitherto disregarded them.

The first general meeting of this society was held at Canterbury on the 9th of September, 1844, and attended by a large body of the antiquaries of the kingdom. The authorities of the town made every preparation for the public business of the society and private accommodation of the members, which courtesy and an apparent attachment to the objects of the association could suggest. The Town Hall was given up to the purposes of the various sections—the Cathedral opened without fee to all who could produce a ticket of membership—and arrangements made for general excursions to adjacent localities possessing objects of interest. Lord Albert Conyngham, the president of the association, presided, and allowed the opening of a series of sepulchral barrows at Bourne Park, his lordship's residence, and at the close of their examination entertained the "barrow diggers" at his mansion. Barrows were also opened on Breach Downs. The ruins of Richborough, the ancient Rutupia—Barfreston church, one of the most beautiful of our Norman ecclesiastical structures—the museum of the Rev. Godfrey Faussett, D.D., where are preserved many of the objects figured in the *Nenia Britannica* of Douglas—were visited and examined. Public dinners and soirees were also given, at which, though gratification was not forgotten, yet it was the gratification of science.

The association divided itself into sections. The Dean of Hereford presided over the primeval section—the Ven. Charles Parr Burney, Archdeacon of St. Alban's, over the Medieval—Professor Willis over the Architectural—and Lord Albert Conyngham over the Historical section. The papers, several of which, revised by their authors, will be found in this volume, were read by the Rev. John Bathurst Deane, Sir W. Betham, Thomas Bateman, Junr., Esq., C. R. Smith, Esq., Rev. Stephen Isaacson, John Sydenham, Rev. Beale Post, W. H. Hatcher, Esq., Rev. Dr. Spry, Rev. C. H. Hartshorne, Mr. George Wollaston, M. A. Lower, Esq., — Stapleton, Esq., John Adey Repton, Esq., D. H. Haigh, Esq., Professor Willis, George Godwin, Esq., A. Booth, Esq., Crofton Croker, Esq., (who also read a communication by Miss Caroline Halsted,) J. O. Halliwell, Esq., T. Wright, Esq., &c. &c.

The meeting of the Archæological Association for 1845, is fixed to take place at Winchester.





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